

MUSICAL COURIER

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NEW YORK, SATURDAY, MARCH 15, 1930

WHOLE NO. 2605



Photo by Nickolas Muray

Charles Maduro

Prominent Composer

whose works are being played by the Manhattan and Rochester Symphony Orchestras, and who will conduct an orchestra of fifty in a program of his own compositions at Town Hall, New York, March 20.

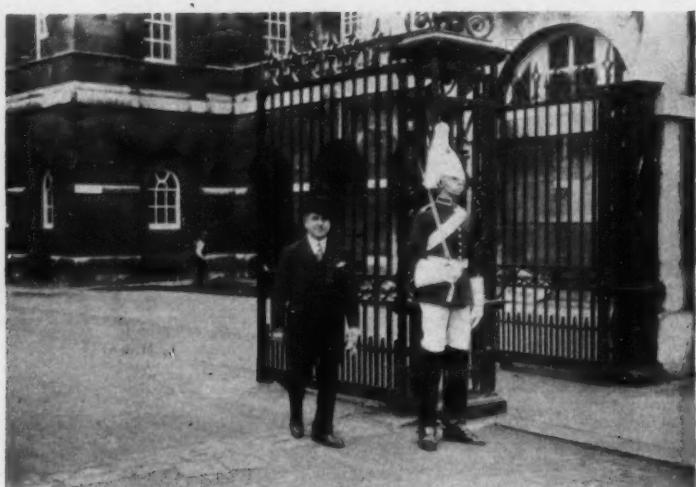
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ARTHUR KRAFT,
concert tenor, who recently returned from the Middle West where he was heard in recital, and who, this month will again fulfill oratorio and concert engagements which will take him through that section of the country. He also is booked for several performances of the Bach St. Matthew Passion this season, and for the fifth consecutive year will be tenor soloist at the Bach Festival at Bethlehem. Other engagements for the tenor include an appearance in the B minor Mass with the New York Oratorio Society at Carnegie Hall, New York.



VICTOR ANDOGA,
specialist in operatic coaching and stage instruction, who has recently been added to the faculty of the Curtis Institute of Music.



MILTON BLACKSTONE
coming out of St. James Palace, London, during the recent tour of the Hart House String Quartet.



ESTHER LUNDY NEWCOMB,
who has been enjoying a few weeks' rest on the Gulf Coast prior to her Eastern concert tour. While in the South Mrs. Newcomb has been preparing her programs for her Eastern dates, which include recitals at Elmira College, Elmira, N. Y., on March 20; Wellesley College Alumna Hall, March 24, and for the Women's Club at Williamsport, Pa., on April 2. While in Williamsport the well known soprano will hold a class on repertory and accompanying for singers and pianists during the week of April 1, teaching every day of that week to meet the demand for such a class.



OLGA STECK,
prima-donna in Victor Herbert's *The Serenade*, now playing at the Jolson Theatre in New York.



GUY MAIER (RIGHT) AND LEE PATTISON.

who have caused widespread regret by their announcement, officially made in the MUSICAL COURIER of February 22, that next season (1930-31) is to terminate their career as two-piano recitalists. The official statement written by Mr. Pattison made the reasons for this step sufficiently clear, but no music lover can help regretting that these two splendid artists, who so successfully merged their individualities into two-piano unity, should now withdraw permanently from that field. Music lovers will congratulate themselves upon the fact that they still have one more season to enjoy this unique concert offering, and also upon the fact that each of these pianists will continue to be heard separately.



RUTH PAGE,
who sailed March 1 to dance for the Russian Soviet Government in Moscow. Miss Page has the honor of being the first American artist to receive an official invitation from an agency of that government since the Russian Revolution in 1917. She is engaged to give a series of six concerts of American dances, as a guest of the Sophil Society, formerly the famed Philharmonic Orchestra of Moscow, now under the direction of M. Lunacharsky, minister of education. In addition to winning recognition from foreign nations, the young dancer has achieved a reputation in this country through her appearances with the Ravinia, Metropolitan and Chicago opera companies, as well as on her many concert tours.



THE WHITNEY TRIO,

The members of which took the opportunity afforded by Alexander Gretchaninoff's recent visit to Chicago to coach his trio with the eminent Russian composer, with whom they are shown herewith, going over the number in his suite at the Congress Hotel. The Whitney Trio, one of the busiest and most popular in Chicago, has made a name for itself through its regular radio performances over Station WMAQ, of which staff they have been constant members. The program which the Trio gave at the Allerton Club in Chicago recently contained the Gretchaninoff Trio, among other numbers.



ANTHONY F. PAGANUCCI,
conductor, composer and operatic coach, who scored a great success as conductor of a performance of *Rigoletto* at Steubenville, Ohio, on February 25, and again at Pittsburgh, Pa., on March 4, where he conducted performances of *Pagliacci* and *Cavalleria*.



RAYMOND BAUMAN,
composer, pianist and accompanist, whose accompaniment to Madeline Monnier, cellist, at her recent New York recital was referred to by the critic of the New York Times in the following terms: "Raymond Bauman made an art of the accompaniment." The above photograph shows Mr. Bauman during his bicycle tour of Europe last summer.

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March 15, 1930

Berlin's Verdi Revival the Hit of the Season

Great Enthusiasm for Simone Boccanegra—Also for New Production of Traviata—Success Attends Revival of Handel's Belshazzar—Interesting Old Hebrew Music—Successful Debut of American Girl Conductor.

BERLIN—The hit of the operatic season here, thus far, has been the revival of Verdi's *Simone Boccanegra*. It is the latest work retrieved from the seemingly inexhaustible treasure of Verdi's operas, and a great part of the score belongs to the finest music the Italian master ever wrote.

Franz Werfel, whose novel, *Verdi*, and whose new libretto for *La Forza del Destino* have been powerful factors in the German Verdi renaissance, is also responsible for the new German text of *Simone Boccanegra*. Verdi himself left two versions of the opera; the first written in 1854 and the second in 1880. It is the latter that Werfel adapted and that was given in Berlin, shortly after its Vienna premiere (reported in the *MUSICAL COURIER* last week). Even in Werfel's simplified version, the plot is a knotty complication of political and amorous adventures, which require special study to unravel somewhat on the lines of *Trovatore*.

GRATEFUL ROLES

But the music makes amends for the shortcomings of the libretto. It combines, in a marvelous manner, the elementary melodic power of the young Verdi with the mature art, wisdom and culture of the old master. It also provides splendid opportunities for the singers to display their vocal attainments, opportunities which the Berlin cast utilized to the full. Bertha Malkin, Martin Oehmann, Hans Reinmar and Ludwig Hoffmann were particularly fine and evoked storms of applause.

Indeed, the entire performance, which was given in the Municipal Opera House, was magnificent. Fritz Stiedry conducted and displayed his brilliant interpretative gifts in an artistic task which was well worth the trouble bestowed upon it. Emil Praetorius was responsible for the excellent stage decorations.

REMARKABLE SUCCESS FOR TRAVIATA

La Traviata was recently newly mounted at the State Opera, Unter den Linden, and proved also to be one of the happiest operatic efforts of the season. Erich Kleiber had prepared the performance with great care, and he conducted with absolute authority.

Violetta was sung by Gitta Alpar, who is gradually developing into a remarkable coloratura singer. In beauty of bel canto and perfection of vocal technic, the baritone, Heinrich Schlusnus, left nothing to be desired; in fact for this type of role, Schlusnus is at present unrivaled in Germany. The tenor, Helge Roswaenge, has unusual vocal power, though he is not yet without technical faults. Pirchan's effective stage decorations and costumes, and Dr. Hoerth's skillful stage management contributed materially to the remarkable success of the production.

Maria Angerer, a member of the Vienna Opera, recently gave some guest performances at the Berlin State Opera, and her Rosenkavalier brought down the house. Both Richard Strauss and his librettist, the late Hugo von Hofmannsthal, incidentally, have expressed, in most flattering terms, their delight in Angerer's personification of Octavian in this opera. Both by nature and by art she seems predestined for the portrayal of this particularly Viennese character, for she is fascinating in appearance and possesses a splendid voice as well as a talent for acting and for reproducing Viennese inflections of speech.

BRUNO WALTER BRINGS OUT NEW ORCHESTRAL WORK

Bruno Walter's fifth symphony concert centered around Mahler's fourth symphony, which was given a performance, so exhaustive, so persuasive and so delightful, that even bitter Mahler opponents might well have been converted. Maria Ivogün was the soloist of the occasion, singing the Zerbinetta aria from Richard Strauss' *Ariadne* with a charm and grace that made its fantastic flights of coloratura appear easy and natural. Kurt Thomas, gifted and successful young Leipzig composer, had the honor of having his new composition, a serenade for orchestra, introduced by Bruno Walter. It is a continuation, in a more modern vein, of Brahms' orchestral serenades; indeed,

Thomas has written more startling and original choral works than this amiable second-hand music, imbued with a rather tame and conventional humor. Its skillful, contrapuntal workmanship, however, deserves praise and praise.

Handel's *Belshazzar* was recently revived, after an interval of twenty-five years, by the Singakademie under Georg Schumann. Completely new, therefore, to the majority of the people present, this powerful and exciting work made a deep impression. The backbone of the carefully prepared performance was the magnificent choral part, with its musical characterization of three distinct nationalities, the Jews, Persians and Babylonians. Of the soloists Lotte Leonard was by far the most impressive.

SYNAGOGUE CHOIRS SING HEBREW MUSIC
Another choral concert of distinction was given by the Union of Berlin Synagogue Choirs, conducted by Alexander Weinbaum, a prominent choral conductor. His program was made up of German and Hebrew religious music, and some examples of the latter, especially, were remarkable. For example, there was a psalm by Salomon Sulzer, a Viennese contemporary of Schubert, which has unusual musical qualities in its antiphonic style and is thoroughly imbued with Jewish sentiment.

Then there was Heinrich Schacht's musi-

cal setting of a Hebrew poem of Jehuda Halvey, the great Spanish-Jewish medieval poet; it was arranged for five-part chorus, organ, harp, strings and violin solo, a fine piece of religious music. But the most powerful and original number of the program was Arno Nadel's First Psalm for chorus, organ and harp.

Heinz Unger, who has just returned from a very successful six weeks' tour of Russia, conducted his fifth symphony concert, which was notable partly for a powerful and intensive reading of Brahms' C minor symphony. Giesecking was the soloist of the concert, playing Beethoven's G major concerto with wonderful ease, transparency, grace and brilliance.

CINCINNATI PIANIST'S SUCCESS
In one of Dr. Kunwald's latest Sunday night concerts with the Berlin Symphony

(Continued on page 50)

New York Madrigal Club Announces Concert Department

The New York Madrigal Club is considering changing its name to New York Madrigal Society, since it finds itself confused with a woman's social club. It is a philanthropic organization, existing for the promotion of worthwhile young artists, and now announces the opening of a concert department. Those who have made New York debuts under its auspices are being booked for engagements, and other artists who fulfill requirements will be placed on its lists. A secretary meets applicants daily in its offices to discuss matters and arrange auditions.

Tales of Hoffmann for Children

The Charlotte Lund Opera Company announces a second performance of *Tales of Hoffmann* at Roerich Hall, on Riverside Drive, on Saturday afternoon, March 15. The cast will include a number of fine singers and the Aleta Dore Ballet.



Photo by Bain News Service HAROLD BAUER, who sailed recently on the S. S. Aquitania for a two months' European tour after fulfilling forty-five engagements in America this season, including three sold-out New York recitals. Mr. Bauer will return for May festival bookings late this spring.

American Opera Company Announces Its Next Season's Offerings

Five New Productions to Be Presented, Including Hadley's *Bianca*, Under Rosing's Direction

Vladimir Rosing, artistic director of the American Opera Company, has announced that the repertoire for next season will offer five new productions, including *The Merry Wives of Windsor*, *Pagliacci*, *Carmen*, Henry Hadley's *Bianca* and another work to be decided shortly. Mr. Hadley's *Bianca* is the native product which the organization has pledged itself to produce each season.

After twelve weeks of intensive summer rehearsal at Magnolia, Mass., the company will open late in September in Boston and will play in New Haven, Utica, Youngstown, Akron, Flint and Evansville on its way to Chicago for a fortnight's engagement from October 13 to 25, followed by a week each in Milwaukee, St. Paul, Omaha and Kansas City, St. Louis, Detroit, Cleveland, and Buffalo. After a three weeks' rest during the holidays, the New York engagement will follow from January 5 to 17, then a week each in Baltimore and Washington, Richmond, Chattanooga and Atlanta, Macon and Montgomery, New Orleans, Birmingham and Memphis, Nashville and St. Louis, Cincinnati, Pittsburgh, Toronto, and Montreal, with the season closing with three days, April 6, 7 and 8, in the company's birthplace, Rochester, N. Y.

The business affairs of the American Opera Company are in the hands of Concert Management Arthur Judson, Howard L. Taylor, president.

Singing Teachers' Association Meets

At the February meeting of the New York Singing Teachers' Association, held at Guild Hall, Steinway Hall, Dr. Irving Voorhees, well-known throat specialist, read an interesting paper on Points of Common Interest to the Throat Specialist and the Teacher of Singing.

Dr. Voorhees gave much valuable advice as to the care of the voice, and drew many illustrations from his long experience and association with singers. He especially advocated a closer contact between teachers and doctors as a means of solving some of the more difficult problems which the former encounter in cases of voices that do not readily respond to instruction. Great interest was shown by his audience and he generously answered a long series of questions dealing with various points regarding voice and the care of the vocal instrument.

The speaker at the March meeting is to be Frederick Haywood, well-known teacher of singing, who will talk on Teaching Voice Culture from the Pedagogical Standpoint. His address will be supplemented by a reading by Mrs. Haywood and by demonstration by a pupil.

Morris Gest in Bankruptcy

An involuntary petition in bankruptcy has been filed against Morris Gest, theatrical producer, of 113 West 57th Street, by Milton J. Levy, as attorney for the petitioning creditors, Langdon West (\$2,421), Robert F. Burton, Jr., (\$1,150), and Milton Stiefel (\$750). Preferential payments are given as acts of bankruptcy.

Langdon West and Milton Stiefel, according to press reports, served as director and company manager, respectively, for the road company of *The Miracle*, Gest's spectacular production, which came to grief in Dallas, Texas, in January, with a reported loss of \$20,000.

According to the creditors' attorney, the liabilities of the producer include \$100,000 to Otto H. Kahn and \$50,000 to Joseph Schenck, for moneys advanced for various theatrical enterprises.

Schumann-Heink's Son Convicted of Larceny

Henry Schumann-Heink, son of the famous contralto, Ernestine Schumann-Heink, was convicted in San Diego, Cal., of the theft of securities worth \$2,300 from an investment house which operates under his name. The specific charge was that the defendant posted the company's securities as collateral for a personal note to a San Diego bank. Notice of a motion for a new trial has been served by his attorney, and Schumann-Heink is out on \$15,000 bail pending disposition of the motion.

Bad Theatrical Conditions Worry Italians

Scala Balances Budget with Puccini—New Choral Work.

MILAN.—Theatrical conditions in Italy have been so bad for so long that the terms crisis and theater have become almost synonymous here and, in a desperate attempt to remedy the situation, an inquest is being held over the corpse of dramatic prosperity in the vain hope of restoring life.

The Corriere della Sera has thrown open its columns for the publication of the evidence and every week voluminous material is printed on the subject. But it all boils down to the opinion that the trouble is caused by a shortage of good new works and of perfectly trained singers, an opinion that is shared by Gatti-Casazza as well as Scandani, director of La Scala and of the National Association of the Autonomous Theatrical Corporations.

There is a wide discrepancy, however, between the facts as they are and the facts as they appear to Italian producers, at least as

regards staging and acting in opera. Where it has been declared that in these respects Italian art is superb, the actual truth is that staging in Italy is at least fifty years behind Germany and Russia, and Italian artists, for the greater part, begin their careers without a single lesson in deportment. It is exceptional to find an Italian artist whose notions of acting are not altogether crude.

The Scala, however, seems to be managing its affairs pretty well, for it has staged a run of Puccini operas that is going a long way towards paying the expenses of other productions. The Girl of the Golden West, Turandot, Boheme and Butterfly, all performed within less than two months, have proved a financial boon to the theater. Interest centered on the first of these, for its production was in the nature of a revival. It has not been heard here for many years. Victor de Sabata was in command of the

performance and Gilda Dalla Rizza, a favorite "Girl" in Italy, sang the title role. The tenor, Georges Thill, of the Paris Opera, sang adequately and the baritone, Viglione-Borghese, was perhaps the best.

LAURA-VOLPI'S UNPRECEDENTED SUCCESS

At the present moment Milan awaits Lauri-Volpi with an eagerness that is almost physically perceptible. His appearance in Trovatore in Naples surpassed all the precedents of success. He is to sing a special performance of Trovatore during the rehearsal period of William Tell, the name part of which will be sung by Benvenuto Franci, a young baritone who has been steadily rising to stardom.

There has just been a most interesting revival of another Rossini opera, Il Conte Ory, at the Teatro Regio of Turin. It is over fifty years since the opera has been performed and its present success was qualified, owing to some rather drab passages. But the opera has a real fascination and contains pages of inspired music. The Princes of Piedmonte and the Duchess of Pistoia were among the most enthusiastic members of the audience. Maestro Capuana was ably sec-

onded by the tenor, Dino Borgioli, in the name part, as well as by the soprano and contralto, Gargiulo and Pederzini.

NEW OPERA-ORATORIO

Francesco Catalani d'Abruzzi's opera-oratorio, Il Serafico d'Assisi, was the most important of the week's concert productions, although it was not a complete success. D'Abruzzi is perhaps more gifted as a librettist than as a composer. The religious nature of the piece was accentuated by its static performance, for despite its having been written for the stage, its unsuitability for this medium is apparent. Pietro Tronchi conducted, having at his command the combined choirs of several societies, and a good group of soloists.

It was rather a coincidence that Pizzetti's Deborah e Jael, after which Il Serafico seems to have been patterned, was the big work of the month at the San Carlo of Naples. It was prepared and directed by the composer himself. The role of Deborah was ably portrayed by Julia Tess, while the other leading parts were sung by Alexander Dolci and Anthony Righetti. CHAS. D'LF.

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Paris Hears Eight Orchestral Concerts Every Sunday Afternoon

And Altogether Fifteen a Week—Record Crowd to Hear Thibaud—Tumultuous Enthusiasm for Rosenthal and Iturbi—Still Another Child Wonder for America.

PARIS.—From the middle of January the concert life of Paris has become more and more active, and it will probably continue so till the middle of May, dwindling into nothing by the end of June. At present Paris is blessed with eight orchestral concerts every Sunday afternoon. The oldest orchestra is that of the *Conseil d'Etat*, founded more than a century ago by Habeneck. Then comes the Pasdeloup Orchestra, now under the direction of the energetic and widely travelled Rhené-Baton. The Colonne orchestra under Gabriel Pierné, the Lamoureux Orchestra under Albert Wolff, the Poulet orchestra in the Sarah-Bernhardt Theater, the Dubruille orchestra in the Chopin Hall, and the young Orchestre Symphonique, under Pierre Monteux, in the Pleyel Hall, make seven orchestras performing regularly every Sunday afternoon. There is also an orchestral concert conducted by d'Agenriff, Tomasi, Siohan, or some other conductor. And in addition to all these orchestras is the Straram orchestra every Thursday night in the Champs Elysées Theatre.

Is it any wonder, therefore, that a musical journal recently asked its readers to make suggestions as to the best method for saving the life of the symphony orchestras of Paris? Why not take a hint from the Naval Conference and reduce their dreadnoughts, cruisers, and submarines to reasonable proportions? There are larger cities than Paris which cannot support so many orchestras. Paris, with eight orchestral concerts on Sunday, four or five on Saturday, the Orchestre Symphonique on Friday, and the Straram orchestra on Thursday, is like the Mississippi steamboat which had such a large whistle that there was not enough steam left with which to run the engines. And these Paris orchestras are not subsidized. They exist on the francs that are paid in at the door. The trouble is that the crew is not numerous enough to man the life-boats, however willing and full of enthusiasm they may be.

DUTCH CONDUCTOR IMPRESSES

One of the most efficient and successful of the many visiting conductors is Albert Van Raalt from Holland. His splendid readings of Beethoven and Brahms made a deep impression on the audience at two Pasdeloup concerts, and the public was more than usually demonstrative at both.

Playing the cello is not the most graceful thing a woman can do, but when the cumbersome instrument is handled as artistically as Antonia Butler played it at the Ecole Normale concert it is very acceptable.

Gaspar Cassado was announced to play a cello concerto by Schubert at a Lamoureux concert. Was this a misprint, or merely an attempt to borrow a little glory from the name of Schubert? Surely the composer must have been Carl Schubert, who died in 1863, after a long life devoted mostly to the composition of cello music.

AMERICAN VIOLINIST'S SUCCESS

A young American violinist, Walter Edelstein, who has been working here under the direction of Maurice Hewitt, gave a very successful recital in the Salle Chopin. He not only plays with freedom and good technical finish, but he has a pleasing stage presence, which will help to carry him far on the long road to eminence.

One of the greatest crowds on record struggled to gain admission to the Pleyel Hall when Jacques Thibaud gave his recital there. The huge hall was not large enough to contain all, and many went away with the resolution to buy seats well in advance for the next Thibaud recital. This popular violinist's flawless technic, sweet tone and charm of manner justify his friends in playfully calling him the Queen of violinists, although there is nothing effeminate whatever in the man himself.

MUCH ADMIRATION FOR ENESCO

Georges Enesco has many admirers in Paris, not so much for his actual mastery of the violin as for his musical intelligence and interpretation. He also conducts his own compositions here from time to time, his latest being his second Suite for orchestra which he directed after playing the Beethoven concerto with the Pasdeloup orchestra.

Mention must likewise be made of the newcomer, Zino Francescatti, whose performance of Bach's Chaconne and Paganini's concerto at his recital in the Pleyel Hall showed that he had covered practically the entire range of violin music.

NIKA CUNELLI AND ELISABETH SCHUMANN

Among the vocalists the excellent singing of Nika Cunelli deserves recording. Although obviously suffering from a cold, to

which all singers seem especially addicted, she ranged all the way from the lightest coloratura to the sustained and full notes of Mozart and Wolf-Ferrari, with many other works of the French and Russian schools, at her recital in the Gaveau Hall. Her friends were present in abundance and insisted on many extra numbers.

No foreign vocalist is more welcome in Paris than Elisabeth Schumann, whose recitals are always well attended, although her French diction is by no means as perfect as the Parisians demand from their own vocalists. Her interpretations of the great German song writers, however, make her recitals as delightful as they are instructive.

AMERICAN BARITONE GROWS IN FAVOR

Bernard Friedman, an American baritone who resides in Paris, is steadily progressing in the favor of the public here. His last recital in the Gaveau Hall drew a very large audience, which gave him generous and well merited applause. His easy delivery and excellent method make his voice perfectly even from top to bottom, and might well be the envy of many a singer.

First among the native French pianists comes Robert Casadesus, whose friends flocked in great numbers to his recital in the large Pleyel Hall and gave him unstinted

applause. His technic is very fine, his tone good, and his interpretations excellent. His name cannot but fail to increase in importance with the years; for he is a young man.

ROSENTHAL RETURNS

The veteran Rosenthal roused the most tumultuous enthusiasm in the Gaveau Hall at the first recital he has given here in years. The clearness and brilliance of his passage playing were as remarkable as of yore, and the passing of the years seems to have robbed the old lion of none of his power. And more remarkable still were the limpid clearness and delicacy of his pianissimo. Many well known pianists were in the

The young New York pianist, Anton Biloti, who has spent the last seven years in Europe, played Liszt's E flat concerto with the Colonie Orchestra on a Sunday afternoon, immediately after a recital in the Salle des Agriculteurs on Saturday. And the recital followed his recent appearance with the Scottish Orchestra in Glasgow. His brilliant technic and fine rhythm, together with his warmth of feeling, have placed this young pianist very high on the list. He is soon to appear at two more orchestral concerts in Paris before he goes to Berlin for a recital.

Speaking of American music brings to mind a recent announcement on a Paris program, to the effect that Ophelia do Nascimento would give the "first performance" of a concerto by MacDowell—her first performance of it, probably—but why the ambiguity?

ALSO ITURBI

José Iturbi's homecoming was the occasion of a riot at the Pleyel Hall. After three concertos with orchestra the pianist had to play no less than six solo numbers before the cheering stopped and the storm abated. The closing of the piano and the dimming

of the lights finally dispersed the excited crowds. The three styles he employed for Mozart, Beethoven, and Liszt in the concerted numbers showed that he has the intelligence which raises him above the mere virtuoso class.

A little tot of eight years, and small for her age, has been giving piano recitals in Paris and other cities of France. Her name is Jacqueline Nourrit, which she inherits in a direct line from the famous French tenor of Rossini's renown. She played for the students at the Atelier Reunion in Thurber Hall of the American Church and delighted everybody. A representative of the American manager, Hurwitz, was present and he immediately engaged the child for a short American tour beginning next January. The Polish pianist, Richard Byk, declared himself utterly unable to understand how the baby fingers of the child could reach the chords and give the force necessary for her performance of the Chopin-Liszt Maiden's Wish. Her parents say that she sleeps thirteen hours a day and shows no nerve strain whatever in playing her recital programs, which she plays from memory.

THE LATEST TRIUMPH

Mention must be made here of the latest Parisian triumph. The violinist, Milstein, who has played a number of times in Paris during the past three years, seems to have expanded into a virtuoso and interpreter of the first order during the past few months. He played the Glazounoff concerto with the Orchestre Symphonique under Monteux and was immediately acclaimed.

A young lady by the name of Renée Nizan is now giving organ recitals in Paris. It is odd to see the little lady seated before the enormous organ of the Trocadéro where Guilmant used to officiate in days gone by. She is apparently worthy to sit in the seats of the mighty.

C. L.

ample of what might be termed vocal chamber music.

Lieder singing has become almost a lost art in present-day Germany and Austria: the Mysz-Gmeiners, Culps and Gerhardts have found few successors indeed, though Anna Marie Lenzenberg, for one, may claim that title. Her Schubert, or Schumann, or Wolf, are today almost unrivaled in diction, spirit and "atmosphere." The public, one hears, is no longer interested in lieder. It would be, if there were more singers like Lenzenberg. Hers was a big success and her second recital is anticipated with pleasure.

JESSIE KING, JOHN HARTIGAN AND PAUL ROBESON

Jessie King, a young Australian mezzo soprano, showed tremendous growth beyond her last season's work, both as regards assurance and style. She, too, sang German songs, and sang them exceedingly well. Her specialty, however, is French chansons of the miniature sort, like those of Chausson, which the young artist sang here last.

John Hartigan, an American, was another candidate to the ranks of lieder singers. Besides Schubert in German, he sang Pergolesi and Hadyn in Italian, modern French works in French and Handel, as well as modern examples, in English. It was a fine linguistic feat and he also made a very good vocal showing. Mr. Hartigan's evident musicianship contributed much towards his success, and his work is notable for one who has been before the public so short a time.

A feast for all concerned was the return of Paul Robeson. If the great negro failed to give up the hoped-for German songs, his Negro Spirituals were again a wonderful experience. Vienna's German-speaking public responded at once to the foreign language and inherently foreign spirit of those songs, and gave Robeson a royal welcome.

PAUL BECHERT.

Foreign News in Brief

BRUNO WALTER, KREISLER AND CAHIER IN MEMORIAL SERVICE

BERLIN.—A memorial service was held in the Philharmonic for the late Siegmund Landekar, a few weeks after his death. It was a purely musical celebration offered by a number of leading artists and the Philharmonic Orchestra, all of whom had been for many years in constant touch with Landekar, the proprietor of the Philharmonic Hall and the founder of the Philharmonic Orchestra and its concerts. Bruno Walter's memorial oration was a heartfelt tribute to the deceased and to his activities in Berlin musical life. Fritz Kreisler played the Adagio from Bach's E major concerto, Mme. Charles Cahier sang two works by Gustav Mahler, and the Philharmonic Orchestra, conducted by Walter, played Beethoven's Coriolanus Overture at the beginning and the Andante from Schubert's Unfinished Symphony at the close of the celebration, which was attended by several hundred musicians, both professional and amateur.

H. L.

Furtwängler's Position in Vienna Unique

The Most Popular Conductor Within Memory—Stars Versus Mediocrities—Slezak Comes Back Better Than Ever—Bachaus' Fine Beethoven Playing—A Royal Welcome for John Hartigan

VIENNA.—The fact that absence is said to make the heart grow fonder may not be in any way responsible for Wilhelm Furtwängler's extreme popularity here, but the fleeting character of his visits is certainly no detraction. As a conductor, his position here is unique. His name on a poster means a sold out house weeks in advance, and no orchestral leader, however, idolized, has been able to equal that record.

This busy man is seen here rarely. In the concert field he has spared time only for nine Philharmonic concertos (during his illness one was conducted by Clement Krauss) and one choral concert of the Society of Friends of Music; his operatic activities have been temporarily suspended.

A PARTY WITHOUT THE HOST

Franz Schalk has again been stirring Vienna's musical waters and he is the primary cause of a sort of underground warfare, though so far the only outward signs of his activity have been two concerts with the Philharmonic Orchestra (both of which had a surprisingly small attendance) and the strange spectacle of the official Philharmonic Ball being held this year without the attendance of the orchestra.

The men were to have played, as always, but the ball, being held under the patronage of Countess Hartenau (who is the head of Schalk's party), Clemens Krauss, one of the butts of Schalk's enmity, refused to conduct. So what with their other conductor, Furtwängler, being ill, the orchestra stayed away from its own party.

With the concert flood in full swing, it becomes more and more evident that only outstanding performances arouse any interest. And with the steady increase of "average" artists the number of the really great ones seems to be declining. In the latter category Vienna毫不犹豫地 places Alfred Piccaver, the American tenor, at the Staatsoper. He still possesses one of the most magnificent voices of his genre today and, certain mannerisms notwithstanding, he is a star of the first magnitude.

AMERICAN NEWCOMER AT THE OPERA

This year he has been singing with that radiant American soprano, Renee Bullard, from California. She has a beautiful voice, but has been somewhat rashly promoted to big roles at the Staatsoper. Her Nedda was uneven and immature, but full of promise.

Lotte Lehmann's voice today is lovelier than ever, and she has an indescribable youthful charm and warmth. Her last concert was a triumph.

To continue the discourse on stars, Klemens Pataky, Vienna's new lyric tenor, is not a luminary of the first magnitude; but he has a glorious voice and commands the secrets of bel canto as few others do. He is a great favorite here and was feted as such at his first recital.

Another favorite, and one of twenty years' standing, has recently come back to the con-

cert platform. He is no other than Leo Slezak who, though he no longer has the youthful freshness and figure of the demigod of two decades ago, is still an artistic giant among tenors. His delivery is more sincere than ever and he has a personality which his younger colleagues may well envy.

BETTER THAN EVER

From a purely vocal point of view Slezak is today infinitely superior to a few years ago. A certain "rejuvenation process" is clearly evident, and, according to the tenor's statement, it is Wilhelm Flamm, the Berlin singing teacher, who has wrought the wonder. Slezak most graciously presented his teacher to a Vienna audience which came to hear Flamm's lecture on singing. The hall was crowded with young singers and old teachers—the former eager to learn, the latter to find fault. If the teachers won out, it was because they were in the majority and also because Flamm—splendid instructor though he may be—is a poor lecturer.

Another rather unusual concert, and one that came to a premature end, was the debut of a young Greek pianist named Christine Syprys. In fact it finished almost before it began. Miss Syprys had chosen three big concertos for her first appearance, but the program terminated before the first one was over. A case of pianistic inability or failing memory; in any case, of failing nerves.

BACHAUS ONE OF THE GREAT

This strange concert was only one of innumerable piano recitals which were, at best, superfluous. No other instrument is as often and as mercilessly abused in our concert halls as this. The few great pianists are therefore all the more readily welcomed, and if anyone deserves that title Wilhelm Bachaus surely does. He made his last appearance in a Beethoven recital and, with Schnabel rarely here, Bachaus is today Vienna's Beethoven player par excellence.

If it be fascinating to observe a finished artist like Bachaus; it is no less fascinating to watch the development of a young pianist into a full-fledged master. Each of Stefan Askenase's recitals and appearances in recent years has marked a further step towards perfection, until by now he has well-nigh arrived at the top. His last recital here, before a crowded hall, brought, as highlights, Moussorgsky's *Tableaux d'une Exposition* and Prokofieff and Stravinsky's *Petrouchka*.

ERNST WOLFF'S SUCCESS

Ernst Wolff, of Berlin, is today one of Germany's greatest and most sought after accompanists, a fact which blinds some people to his accomplishments as a solo artist. Vienna, however, was not blind when Wolff appeared here recently though it was difficult to choose between his Mozart and Mendtner solos and his exquisite accompaniments for the singer, Tilly Wolff-Erlenmeyer; indeed the soprano, were a brilliant ex-

OPERA FOR EVERYBODY

How the Popularization of High Class Opera Would Create New Music Patrons

BY J. H. DUVAL

Notwithstanding several carelessly formed opinions that have recently been given exaggerated publicity in the papers, opera, in this country at least, has had one of its most successful seasons, and this despite the poor business in most branches of amusement.

The momentary depression of opera in Italy has several very important causes which must be remedied before the lyric drama can again flourish there as it did up to a few years ago. But at present let us concern ourselves with opera in our own country and how its expansion would benefit all branches of music.

Much has been done in late years to increase and facilitate the study of music. Most generous gifts and rich bequests have not been lacking to this end.

To facilitate study is a noble work. But something more is needed to make America a musical nation, and give our people the refining influences of the appreciation of music generates.

A large part of the great pleasure-seeking public must be won away from amusements of a coarser nature and made to feel and enjoy music.

"The radio is doing that very thing," I often hear.

Yes, to some extent. But we must reach those to whom the radio has only a faint appeal: the gay, younger generation. The phonograph did much to increase the appreciation of good music. It is still carrying on its propaganda. The radio's appeal is to a much vaster number, but it is too easy to tune in with some jazz or jokes if one does not understand the very first strains of a composition which is a bit above the average. And, after all, it is the married folk who stay at home and enjoy the radio. It is a boon to those who like to sit at home and listen in comfort—to the elder members of the family.

The young people want to go somewhere. They may stay at home a few nights now and then to listen in, but they soon need a change of scene. They must have variety,

amusement of an intense nature. They are the patrons of the shows and movies.

It is these young people we must reach with our musical propaganda. From their numbers we must obtain publics for our musical artists now being prepared in the studios of our teachers and in the conservatories, foundations, etc.

These young American amusement seekers are eager, enthusiastic, full of life. They require exciting, virile entertainment.

If they are to be won to the cause of good music only opera can do it.

Good opera, splendidly produced at popular prices, is surely the way to increase a general love of good music and create a real American school.

The countries we look upon as musical and which have proved themselves by giving giant composers to the world, Germany, Italy, France, have opera of a very high standard in their principal cities at prices that permit its enjoyment by the whole population. Even the less important cities and towns in these countries have their seasons of opera. It is so throughout most of Europe.

This creates a real musical atmosphere and other branches of musical art such as orchestral concerts, instrumental and vocal concerts and recitals gain, as taste for good music augments.

In our country, if we will win over a large proportion of the patrons of the vulgar or inane amusements, so flourishing all over the land, to music of the better kind, it must be done by the popularization of opera. When these young people discover that they get more delightful enjoyment listening to the operas of Puccini, Verdi, Mascagni, Massenet, etc., than they have ever known, much will be accomplished.

They only need to hear these works a few times to begin to learn to love them. But they must be well sung and acted.

We do not want popular opera in this country. We want first class opera at popular prices.

Nothing will please America but the best.

The artists must have beautiful voices, act well and be good to look at.

No roly-poly Violettas or husky Butterflies for our younger generation! They have too much sense of humor and of the ridiculous.

If our wealthy music lovers will subsidize a splendid, first class company at popular prices in New York for a season of two or three months in the early autumn, it could then be booked for short seasons in a number of other cities the first year, and after that, properly managed, it could become self-supporting and remain right here in New York at least the greater part of the year. Several other companies could then be established in other parts of the country, dividing their time among the cities near their respective bases.

The practical philanthropist will enquire how it is possible to form a company capable of presenting really first class opera at a cost low enough to charge only popular prices.

It can be done.

A large part of the expense in mounting opera is unnecessary. The influence of the movies on opera has been very great. The impresarii and directors of the major opera houses have lost their sense of proportion in their effort to do things on a massive and lavish scale. Last year at the Scala they had a procession on the stage in Cavalleria Rusticana that made one think one was in Rome witnessing a function at St. Peter's instead of an Easter morning mass in a small Sicilian village. The little intimate reception Violetta is supposed to give in the first act of La Traviata often becomes such a court function as we see given by Queen Victoria in Disraeli. Every available chorister is marched out on the stage and made to sing in stentorian tones. This is bad taste. In a production of Louise given a few seasons ago, the orchestra was so immense and played so loudly that all the finesse of the drama was lost to the public.

Many operas are of most intimate character and would gain by more concentration on the leading artists and less on the masses. Don Giovanni, Le Nozze di Figaro, Il Barbiere di Siviglia, Falstaff, La Traviata, Butterly, La Bohème, Cavalleria Rusticana, I Pagliacci, Louise, most of Donizetti, La Sonnambula of Bellini, etc., would be much better understood and appreciated if done in a more intimate fashion, and works such as Rigoletto and Carmen would not lose anything. Even in the case of more sumptuous operas, when absolutely necessary to give them, much of what might be lost in the spectacular, as to scenery, costumes, accessories, would be recompensed for by being able to concentrate more on the vocal part, which could be better heard and appreciated. And after all good singing is the *raison d'être* of opera.

Artists of the first rank are necessary to make this project practicable and they will be forthcoming.

Having spent most of the last four years in Europe this writer can safely say that he found enough artists of quality to compare favorably with any now singing in this country to make possible the organization of several companies like the one planned. There are a number who would quickly take their places as favorites here. Knowing as we do the taste of the New York audiences, and American audiences generally, we still think it possible to greatly surprise them.

To succeed in America, opera must be aristocratic.

Attempts at opera at popular prices have almost always been vulgar.

The singers have often been crude, noisy, and for the most part ridiculous as actors. They were ill-calculated to appeal to the not-yet-musical part of the American public who happened to hear them.

Only expressive, sensitive singers with beautiful voices, who look the roles they interpret, can conquer this great not-yet-musical element.

But these young people can be made into opera patrons.

The melodious, passionate love strains of Puccini, the sweeping, stirring phrases of Mascagni, the graceful, seductive arias of Massenet are well suited to interest those not accustomed to find amusement in the right sort of music.

They will soon learn that they get a much greater thrill from a beautiful voice lending its charm to a colorful aria of Verdi than from eighty legs moving as one to a common jazz tune.

Among the converted many will acquire a true enthusiasm for opera, singing, music in general. Some of them will be capable of more appreciation than others and these will move on to become acquainted with music in other forms as well as opera.

This is the practical way to assist American musical culture.

Let us not concentrate so much effort on those who already understand or at least have a decided inclination, but rather try to reach the ears and hearts of those who now think jazz and cheap sentimental whistling tenors are all they care for in music.

The symphony orchestras can never do this work. We need a more human appeal.

The mission of the symphony orchestra is the development of those who are already musical.

We cannot initiate the pleasure-loving young person into music by having him hear symphonies, tone poems, etc. No! No more than it would be possible to read Milton, Dryden or Keats to illiterate people and expect them thereby to learn to love good literature. They must first be won to begin to appreciate the less difficult forms, and those who have the talents and inclinations will go farther. They must first be won over to the most spiritual of all arts by the enticing melodies of Donizetti, Verdi, Puccini, and interested in the artists who render them.

Each season several operas by American composers should be given, these works to be selected by authoritative juries. And after a success by one of these works it should by all means be kept in the repertoire of the company.

Thus a real remunerative form of serious art work would begin to open up for the American composer which could not help but give a stimulus to all musical culture in this country.

La Forge-Berumen Studio Notes

Dr. W. J. Henderson gave the first of a series of lectures at the La Forge-Berumen Studios on February 3, when he spoke on the music of Handel. He was assisted by the following La Forge-Berumen artist-pupils who interpreted several selections of this composer with fine artistry: Katherine Newman and Anita Atwater, sopranos; Elizabeth Andres, contralto; Harrington van Hoosen, baritone, and Emilie Goetze, pianist, with Charles King, Phil Evans and Frank La Forge as accompanists. Tea was served following the music, with Mrs. La Forge acting as hostess.

The following day a group of pupils of Mr. La Forge gave an interesting recital at the Bowery Mission. Milford Jackson, baritone, gave splendid renditions of three arias, to excellent accompaniment by Charles King. Mabelle Patterson, contralto, revealed a fine voice and much musical understanding, with Dorothy Birney giving her good support at the piano, and Marie Castle, another contralto, sang artistically and with rare understanding of text. Angela Gilberti, soprano, ably accompanied by Phil Evans, gave evidence of fine training and intelligent application, while Richard Cody, bass-baritone, who was heard here for the first time, showed great promise, revealing a rich full voice of good range.

On February 6, Maria Morena, soprano, and her teacher, Mr. La Forge, gave the weekly La Forge-Berumen musicale over WEAF. Miss Morena sang with deep feeling, displaying a voice of great beauty, remarkable flexibility and ease of production, while Mr. La Forge provided his customary artistic accompaniments and also two groups of solos.

Addye Yeargain Hall's February Normal Class Completes the Course

The second normal training class of the season, given by Addye Yeargain Hall, finished the prescribed course in public school piano class procedure on February 28. The specified outline was augmented by lectures on pre-school music by Floy Rossman, the older beginner by Blanch Skeath, and the development of class piano teaching in the eastern states by Ella Mason.

The March Training Class opened on the 17th, and will continue through the 28th. Morning sessions of three hours each are devoted to lectures and specimen lessons. The lectures cover all essential requirements of the class piano teacher, and make a comparative study of procedure and materials. The afternoons give opportunity for practice teaching with classes of children.

Wissow in Philadelphia Recital

Josef Wissow, well known in Philadelphia music circles and at present pianist of the Lester Concert Ensemble, delighted a large audience at Witherspoon Hall in that city recently with an admirable and varied program. His first selections were a series of eighteenth century compositions, followed by works by Brahms, Mendelssohn, Chopin, Liszt, and five moderns, including Harl McDonald.

Mr. Wissow possesses a thorough understanding of music and plays intelligently, with a brilliant technic. He rises to great heights, particularly with the more brittle classics. The rhythm of Chopin, the tempestuousness of Brahms, and the scintillating Rameau-Godowsky's Tamborin demanded a marked diversity of style and treatment which Mr. Wissow was well able to handle. He was encored again and again, and at the end of the recital was warmly congratulated by audience and critics alike.

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*—N. Y. Evening World,
March 16, 1929.*

Thank God for a singer! If the singer is blessed with a fine voice and technique, with musicianship, that reaches to fine shades of rhythm, not to forget emotional force and dramatic and poetic imagination, then once in a month of Sundays we are treated to a superb performance like MME. D'ALVAREZ'S singing of "La Chevelure." As for Seguidilla from Carmen, she suggests the bold charm of the gipsy baggage more potently than most Carmens can conceive, with all the help of action, stage setting and costume.

*—Boston Herald,
Nov. 23, 1929.*

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Reading Symphony Season Ends Brilliantly

Ovation for Walter Pfeiffer, Conductor—Marie Sundelius and Edna Phillips Soloists.

READING, PA.—Playing to a capacity house on February 23, the Reading Symphony, Walter Pfeiffer, conductor, gave its final concert of the season. The program proved to be most interesting, opening with the Mendelssohn-Bartholdy overture *Fingal's Cave*, opus 26. Its performance demonstrated yet again to the audience that Mr. Pfeiffer possesses a keen sense for beauty of tone, and for shading and blending of orchestral colors, for the tone qualities he derived from his strings, wood-wind and brass instruments were of sublime beauty. No wonder that the effects produced through his masterly interpretation created an atmosphere in the concert hall that put the audience into that receptive mood which the composer must have intended to produce when he wrote the composition. After the flute had breathed out its last note in pianissimo, there was absolute silence in the auditorium for a few seconds before the audience broke into such enthusiastic applause as had never before been witnessed in Reading after the opening number of a program.

Marie Sundelius was the first soloist of the concert. Her aria, *Depuis le jour*, from the opera, *Louise*, by Charpentier, was sung as only an artist like Mme. Sundelius can sing it. The difficult work was treated in a superb way and was greatly appreciated by all. The support given her by the orchestra was excellent and lent the finishing touch necessary for a beautiful performance. Later in the program, the soprano sang a group of three songs, with piano accompaniment by Russell F. Heilig. The first one, *The Sleep that Flits on Baby's Eyes*, by Carpenter, which was sung in Reading for the first time, and also Strauss' *Ständchen* and Coleridge-Taylor's *Life and Death*, brought forth such applause that she responded with a little Swedish folk song.

Edna Phillips, a native of Reading, and a pupil of Carlos Salzedo at Curtis Institute, also was cordially received as soloist. Gifted with a progressive, modern musical taste, the young harpist chose as her solo number Debussy's *Danse Sacre* and *Danse Profane*.

with string ensemble. In this difficult composition, Miss Phillips proved not only her mastery of the harp technic, but her artistic ability as well. The applause was so insistent that she gave as encore Mr. Salzedo's *Whirlwind*, without accompaniment, executed by Miss Phillips with remarkable sovereignty over her instrument. Reading has every reason to be proud of her, for she has made her way to the front rank of harpists of the younger generation within a comparatively short time.

The symphony played by the orchestra was Beethoven's No. 1 in C major, opus 21. Mr. Pfeiffer and his men gave a highly artistic performance, the clarity and precision with which it was interpreted showing not only the work itself, but the orchestra to the best advantage. The frigate in the second movement was transparent and expressive, and the difficult last movement sparked with a humor that was contagious. It is evident that Mr. Pfeiffer has a good grip on his audience as well as on his orchestra, for he makes his audience feel with him and his musicians. He graciously asked the orchestra to rise.

The closing number was the Tannhauser overture by Wagner, played with a passion and fire that thrilled the audience, the triumphant Pilgrims' Chorus bringing to a close the most successful season in the seventeen-year-old history of the Reading Symphony Orchestra. The public was stirred to enthusiasm, shouts of "bravo" were heard, and the orchestra and its conductor received an ovation richly deserved.

That Reading is indeed fortunate to have an artist of Mr. Pfeiffer's musicianship as conductor is realized not only by the public, but by his orchestra as well, for he was presented with a large laurel wreath and huge basket of flowers by the members of the orchestra in recognition of his artistic and successful work during the seven years of his conductorship. Mr. Pfeiffer expressed his thanks for the gift and for the cooperation that has made possible these fine concerts and this splendid musical body.

R. F. H.

Nena Bolmar New Artist Teacher at Chicago Musical College

Nena Bolmar, soprano and teacher, well known in Chicago and throughout the midwest, has joined the faculty of the Chi-



NENA BOLMAR,
new artist teacher at Chicago Musical
College.

cago Musical College, where she will teach exclusively henceforth.

Mrs. Bolmar first attracted attention several years ago as a recital artist. After her marriage she retired from the professional field, but since the death of her husband she has again engaged in musical activities. For a time she maintained her own studio in Milwaukee, and it is only recently that she accepted the invitation of Carl D. Kinsey, president of the Chicago Musical College, to become a member of the voice department.

In addition to her teaching during the remainder of the season, Mrs. Bolmar will make numerous recital appearances in and about Chicago. Her personal charm and the extraordinary quality of her singing have brought her many attractive engagements, and it is only her fondness for teaching that brings her back into the studio world.

Performances of Skilton Composition Set Record

Charles Sanford Skilton's American Indian *Fantasia* for Organ has set a record for American compositions through its innumerable performances by organists all over the country. Among others, Pietro Yon played it at the dedication of the new organ at

Carnegie Hall, New York; Robert Elmore presented it at the Ocean Grove (N. J.) Auditorium; Powell Weaver played it at the Grand Avenue Temple at Kansas City, Mo.; at the Tulsa, Okla., High School, and on several other occasions; Helen Marcell Bellman included it on her program at the A. G. O. Concert at Washington, D. C., and Marian McNabb presented it at the senior recital at University of Kansas.

March Engagements for Simponietta

March is the busiest month so far this season for the Philadelphia Chamber String Simponietta, Fabien Sevitzky, conductor, seven engagements having been already scheduled. The first was on March 11 in Town Hall, New York, when Mr. Sevitzky presented four compositions new to New York, among them the manuscript Scherzo of Frances McCollin, written especially for Simponietta and dedicated to Mr. Sevitzky. On March 17, it will play in Williamsport, Pa., and the following evening in Scranton, Pa., both on the Community Concert Course.

Simponietta's engagements also include a concert on March 19 for the Society of Friends of Music in Washington, in the Congressional Library, and on March 24 in Chester, Pa., on the concert course of the Century Club. The following evening, the organization will play in the newly erected Goodhart Hall at Bryn Mawr College, where Mr. Sevitzky will present Concerto Grossi by Bloch, a composition recently recorded by Simponietta for the Victor Talking Machine Company and enthusiastically received by the public. On the evening of March 26, Simponietta will present the third and last concert in the series for Philadelphia in the ballroom of the Bellevue-Stratford.

Pius X Choir Records Gregorian Mass

The Pius X School of Liturgical Music Choir has made two twelve-inch Victor records covering the Ordinary of the Mass. The Priest's part was sung by the Rev. Vincent Donovan, O.P., and the chant sung by the Pius X Choir, Mrs. Justine Ward, conductor. The accompaniments were played by Mr. Bragers.

A pamphlet has been issued giving complete information regarding this Mass. This pamphlet begins by saying that it is indeed fitting that the twenty-fifth anniversary of the Motu Proprio should be followed by the first production in America of recordings of the entire Ordinary of the Mass of the Gregorian Chant.

These recordings convey the correct syllable, the right inflection and the true rhythm of the Gregorian Chant. They are, of course, Orthophonic recordings, and have been skilfully made. The recordings are as

follows: No. 7180-A, Kyrie, taken from a manuscript of the eleventh century. It is in the first mode, the second Kyrie modulating into its plagal; the second mode. Gloria, from the mass Cum Jubilo, also taken from a manuscript of the eleventh century. It is in the seventh mode. No. 7180-B, the Credo, in the fourth mode, a splendid example of ornate recitative built on a psalmody formula. This is probably the earliest melody to which the Credo was set. No. 7181-A, the preface of the mass, the Tonus Solemnis, and the Sanctus and Benedictus of the Missa Cum Jubilo, written in the fifth mode. No. 7181-B, the Pater Noster, the Agnus Dei and the Ita Missa Est.

Coast to Coast Tour for Robertson and Bartlett

Rae Robertson and Ethel Bartlett, whose concerts on two pianos have won them international renown, sailed for home recently to fulfill engagements in Europe which will



ETHEL BARTLETT and
RAE ROBERTSON

take them to many cities on the continent as well as throughout the British Isles. They travel on the continent under the management of the Netherland Concert Bureau. J. Beek of The Hague, Robertson and Bartlett are returning to America in November, 1930, for a coast to coast tour under the Judson Management.

Organ Recital at Temple Emanu-El

Gottfried H. Federlein, organist of the new Temple Emanu-El in New York, has been the recipient of so many requests from organists and others interested in seeing and hearing the organ which has been installed in that temple by Casavant Freres, that he is to give an informal recital and demonstration of the new instrument on Thursday evening, March 20, at 8:30. The new buildings will be open for inspection and no cards of admission will be needed.



Phyllis
Kraeuter

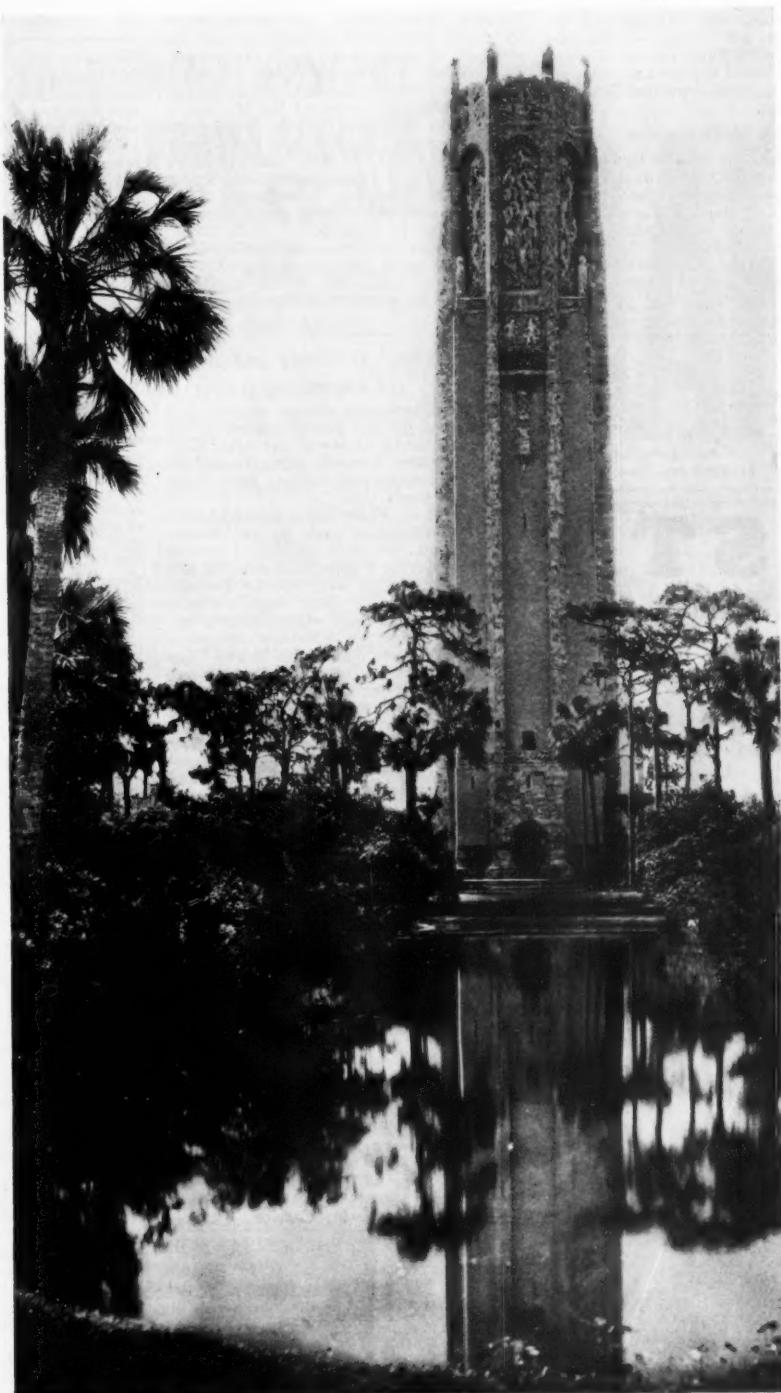


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The Singing Tower, Mountain Lake, Florida

The Curtis Institute of Music has inaugurated this season a course in the art of bell playing (Campanology) for advanced organ students. There is only one other carillon school in the world, at Malines, Belgium.

Anton Brees, bellmaster of three Singing Towers—at Mountain Lake, Florida; at Cranbrook, Detroit; and at Scottish Rite Temple, Indianapolis—has been appointed Head of the Department of Campanology, and will give personal instruction at the Singing Tower, Mountain Lake, Fla. Lessons will be given on a practise clavier; and after sufficient training the students will be given the opportunity to play upon the carillon itself, which consists of 71 bells of beautiful tone and perfect pitch.

The art of bell-playing will be of special advantage to organists, inasmuch as there are in the United States thirty carillons and only a very few qualified players.

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

March 15, 1930

Serafin Is Guest Conductor With Philadelphia Orchestra

Philadelphia Audience Gives Him an Ovation—Pizzetti Work Played and Composer Called to the Stage Many Times—Matinee Musical Club Presents Maier and Pattison as Soloists.

PHILADELPHIA, PA.—Tullio Serafin, Metropolitan Opera conductor, appeared as guest conductor of the Philadelphia Orchestra for the regular concerts of March 7 and 8, and for the ninth Monday Evening concert, March 10.

The program was varied and splendidly presented. Vivaldi's Concerto in B minor, op. 3, No. 10, for four solo violins and small string orchestra, was admirably played by Grisha Monasevitch, Alfred Lorenz, Alexander Hilsberg and Herman Weinberg.

Following this came the Haydn Symphony in D, better known as the "Clock Symphony." In the opening Adagio, Mr. Serafin obtained a fine tone from the orchestra, investing it with a truly religious beauty. This gave place to the jolly Presto which closed the first movement. Then came the Andante, with its fascinating clock-like accompaniment, heard in the various voices of the orchestra. The Menuetto and Allegro of the third movement were delightfully read and played. Mr. Kincaid doing some especially fine flute solo work. The Finale—Vivace was a spirited close to this enjoyable symphony of the old master.

After the intermission the Concerto dell' Estate by Pizzetti was played. The three movements of this concerto have the titles—Mattutino—Notturno—and Gagliardo e Final. The first contains a variety of themes—exuberant, lyrical, languid, finally sweeping up to a fortissimo climax, at which point come twelve bell-strokes, and joyful playing

of chimes. The Notturno begins with the first and second violins playing the melody in unison, but later spreading through the orchestra with a delicate use of the wind instruments, particularly the flute, which has an elaborate solo. The final movement is based upon folk songs, and is lively and rhythmical, although it closes quietly and sweetly. The composition was enthusiastically received, and at the concert on March 7, the composer was present, and was brought out by Mr. Serafin. He was warmly applauded and recalled many times.

Don Juan by Strauss and Wotan's Farewell and Magic Fire Music, from Die Walkure, were the closing numbers. To these Mr. Serafin gave an inspiring interpretation. Throughout the program Mr. Serafin's conducting was characterized by absolute sureness and control of the orchestra, while a remarkable degree of vigor was felt in the splendid rhythm and precision of beat. The audience accorded him enthusiastic applause.

MATINEE MUSICAL CLUB

A rare program was offered members of the Matinee Musical Club at their concert on March 4 in the Ballroom of the Bellevue-Stratford, when Guy Maier and Lee Pattison were the guest artists of the club. Their numbers included—Overture to The Magic Flute by Mozart-Busoni; Fantasie and Fugue in A minor by Bach-Bauer; Scherzo (from piano quartet for strings and piano) by

Schumann; Rondo in C major by Chopin; Standing Before the Ruins of Rheims Cathedral by Casella; Turkey in the Straw (freely arranged from Guion's version for piano solo) by Dalies Frantz; Five Pieces from Le Carnaval des Animaux by Saint-Saëns; and The Beautiful Blue Danube Waltzes by Strauss-Chasins. These two piano artists play as one, in a perfection of ensemble work rarely attained. Their playing at this concert was greatly appreciated by the audience.

Club members appearing on the same program were Gladys Lawton, contralto; Reba Stanger, cellist; Flora Cannon, soprano; Flora Ripka and Estella Mayer, accompanists.

Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church, gave the second of his series of five organ recitals on March 8 in the above named church.

The program consisted of works by classic, romantic and modern French and American composers, in the interpretation and playing of which Mr. McCurdy showed such gifts as would undoubtedly place him in the forefront among young American organists and mark him as one whose career may be watched with interest. His reading of Jepson's Toccata in G was perfection in its clarity, both as to articulation and observance of nuances, in which it abounds. In Summer, by Charles Albert Stebbins, another American composer, was given an interpretation which revealed Mr. McCurdy's sympathetic perception of the poetic and romantic content, evident also in Dreams (Hugh McAmis), Prelude and Offertoire from Suite No. 2 (Tournemire), and Sketch in D flat by Schumann. The recital closed with a remarkably brilliant performance of Bach's Fugue in C major.

Mr. Ammon Berkheiser, baritone, appeared as assisting artist, showing beauty of voice and excellent enunciation in his singing of God is My Shepherd, from The Bible Songs by Dvorak.

M. M. C.



ARTURO DE FILIPPI,
tenor, who will be heard in recital at Steinway Hall on March 26.

the writer for the Los Angeles Daily News said that, coming only a few weeks after the sensational Horowitz, Dobbs' triumph might well have been dimmed, but he was rewarded with a storm of applause almost equal to that which they gave the young Russian. This reviewer was also of the opinion that only a pianist of great power could have swept the audience off its feet as Dobbs did.

Ecole Normale de Musique Summer Announcements

The Ecole Normale de Musique de Paris announces that Alfred Cortot will give a course of ten lessons on interpretation at the school this summer during the month of June.

Inasmuch as Jacques Thibaud is to leave for South America the beginning of May, the course in violin will this year be conducted by Georges Enesco, from May 25 to June 10. Mr. Enesco will treat works by Bach, Beethoven and Brahms especially.

In addition, there will be given at the school this summer a series of five concerts of chamber music of modern French works, such as sonatas, trios, quartets and quintets. The composers represented will include Cesar Franck, Saint-Saëns, Gabriel Faure, Claude Debussy, Vincent d'Indy and Maurice Ravel.

The Ecole Normale de Musique also announces that it will offer a number of scholarships this summer. The American representatives of the school are Berthe Bert of New York, and J. C. van Hulsteyn of Baltimore, Md.

Cator in San Francisco Recital

Thomas Vincent Cator recently gave a concert in San Francisco, after which Redfern Mason in the Examiner commented:

"Thomas Vincent Cator is not only the originator of a new scale; he can write good music with it. Last night, at the Community Theater, with Vassia Anikieff as fellow artist, he gave a recital in illustration of his ideals."

"Cator's scale differs from our major scale in having a sharp fourth; it has also a flat seventh and a leading seventh. In the key of C this would give us c, d, e, f sharp, g, a, b flat, b natural, c. The first four intervals are whole tones; the second tetrachord begins with a whole tone, followed by three half tones. Thus, in the key of C he glances at the keys of G and F."

"The auto-model scale, the composer calls it, and in it he played some ten numbers recently published. Cator has originality and a lovely lyric sense. His work was keenly enjoyed."

Rudolph Reuter's Activities

Added to the list of Rudolph Reuter's concert engagements is a fourth appearance on the concert series of the University Club of Chicago. On March 2 Mr. Reuter played a two-piano recital with Harold Van Horne, with a similar program to the one used at Springfield, Ill., on the occasion of Mr. Reuter's fifth engagement in that city. On April 6 Mr. Reuter plays for the second time this season in Cincinnati, as assisting artist with the Gordon String Quartet. For next season he has been engaged for the course at Phoenix, Ariz., in connection with his western tour in February, 1931.

Vera Nette Pupils Active

Vance Hayes, baritone, recently sang with success at the Bellevue Settlement House concert. He is also one of the featured artists broadcasting weekly over station WGBS. Guy Moore, tenor, appeared at a concert given in Brooklyn, and he, too, was enthusiastically received. Both of the above mentioned are pupils of Vera Nette.

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Photo by Bettina Winston, N.Y.

Hans Barth at His Quarter-Tone Piano
LOS ANGELES HERALD
FEBRUARY 13, 1930**QUARTER-TONE
PIANOFORTE
SCORES HIT**

By CARL BRONSON

Going the ultra moderns one better, Hans Barth, a piano virtuoso of rare ability, demonstrated the past, present and future of the pianoforte in a most interesting concert at Baldwin Hall last night and proved to capable musicians present that the new quarter-tone piano of tomorrow will practically revolutionize the utility of that king of instruments.

Last night's demonstration bore no marks of exploitation, but simply made clear to the ear that our intervals of scale have been too widely separated; that a half step does not actually support a connected melody with its relative harmony.

ANSWER TO EINSTEIN

Perhaps it is a concrete answer to Einstein's theory of relativity. At least the concert should have been presented where the entire community of musicians and music lovers could have enjoyed the skill of the pianist, a legitimate technician whose hands pause at no difficulties, even to the extent of running whole chords as other virtuosos would octaves and slides.

The first part of the program was devoted to a demonstration of the harpsichord, the tinkling, music box piano tone of the Handel to Beethoven period, showing that it has taken 130 years to perfect a piano that would fulfill the dreams of those great masters, as the modern piano does.

PLAYS OWN SCRIPT

This experimental demonstration was followed by the seemingly unlimited capacity of the grand piano of today, which Barth demonstrated with several brilliant numbers from his own script, supplementing with a Chopin waltz and a paraphrase of his own.

Then came the demonstration upon the quarter-tone, two keyboard piano, of tomorrow and under the musician's masterful hands effects were produced such as have only been heard in strings of the violin family. Strange, weird, but familiar nature-tones and effects are voiced by this long silent language of the scale, for with this added addition a field of piano composition, so vast, is opened that one gasps in contemplation.

HIDDEN ELEMENTS

It is like bringing forth the long hidden elements of all substances into the scale of actual knowledge. When Barth performed the "North Wind" the imagination was not needed, but the cold chills actually gripped the spine.

This new addition to the piano would seem to give the ultra moderns just what they seem to be seeking, without having found as yet, an unlimited field of harmonic exploitation. The piano could then participate in the string quartet formulas, the string concertos and piano and orchestra, would blend, one into the other. A demonstration should be made that would include the larger community. None of these instruments are yet manufactured for sale.

THE WASHINGTON POST
NOVEMBER 3, 1929**INITIAL CONCERT
DRAWS ACCLAIM
IN D.A.R. HALL**

Elite of Official, Diplomatic
and Residential Society
Applaud Artists

**QUARTER-TONE PIANO
RECITAL IS FEATURE**

Zimbalist, Barth, Anna Case,
Sophie Braslau and Kin
of Skinner Billed.

Four musical stars united in a notable program, marking the formal opening of Constitution Hall as a new music center of the city last night, in the gala opening concert of the Wilson-Green course.

The soloists were Efrem Zimbalist, violinist; Anna Case, soprano; Sophie Braslau, contralto, and Hans Barth, pianist. Assisting on the program was Miss Cornelia Otis Skinner, daughter of the famous actor, Otis Skinner, who gave readings, several of them of her own composition, in an acceptable manner.

The novelty of the evening was in the playing by Hans Barth of what were termed "The Piano of Yesterday," the harpsichord, "The Piano of Tonight," a modern concert grand, and "The Piano of Tomorrow," the much-heralded quarter-tone piano.

Three Instruments Contrasted

The contrast between the three instruments was emphasized most satisfactorily by Barth, whose understanding playing of the harpsichord awoke its quaint melodies and dainty rhythms in compositions by Bach, Gossec and Mozart. On the modern concert grand piano he again demonstrated his skill in Chopin's "Scherzo in B Flat Minor."

The audience was enthusiastic over his playing of the quarter-tone piano when he used two compositions of his own to exhibit its descriptive powers, its new tone system with fine gradations and combinations. The audience learned to its delight how new choral combinations, new tonal effects and strange harmonics will abound in the music of tomorrow.

*Victor
Edison
Ampico* Records

Baldwin Piano
Baldwin Quarter-
Tone Piano

(These notices are printed in their entirety—Nothing has been deleted)

**"COLD CHILLS
ACTUALLY GRIPPED
THE SPINE"**

(Carl Bronson, Los Angeles Herald)

THE NEW YORK TIMES
FEBRUARY 24, 1930**HANS BARTH
GIVES A
UNIQUE
RECITAL**

Performance on Quarter-Tone
Piano Amazes Hearers by
Bizarre Effects

EAR SOON IS ACCUSTOMED

New World of Shadowy Effects
Revealed by "Piano of Tomorrow"
—Harpsichord in Contrast.

Hans Barth, harpsichordist, pianist and quarter-tone pianist, gave a recital yesterday afternoon at Carnegie Hall. Announced variously as "three generations of the piano" and the piano of "yesterday, today and tomorrow," Mr. Barth's pianistic version of an outline of history was interesting to a large gathering of music lovers and musicians.

To practically every one in the hall the quarter-tone piano was a novelty, though it has been played privately on several occasions. From left to right on the stage in serried phalanx formation stood the three instruments. Viewed from an audience seat, the quarter-tone piano appeared simply as an ordinary piano with two keyboards, one slightly above the other, organ fashion. The upper keyboard was tuned a quarter tone above the usual keyboard. A black and somewhat forbidding cloth covered the mechanism.

The performer stepped up to his seat, which was placed on a small platform to allow for the added height of the upper keyboard, and introduced the "piano of tomorrow" by playing the accepted half-tone scale, then the quarter-tone scale and finally one of the infinite combinations obtainable by using both keyboards—the three-quarter-tone scale.

The first hearing of these bizarre gamuts undoubtedly impressed many hearers as if they had been natives of one Teutonic or Romance language and were hearing another related language in the same family. Perhaps it would be closer to say they felt like an ancient who spoke Sanskrit, Hebrew or Latin, and who was suddenly transported to modern Hindustan or Palestine or Rome and heard the bewildering modern additions in vocabulary. For here, instead of the accepted thirteen half-tones represented by the black and white keys of each octave in the piano of today, each of the half-tones was split in half. The effect on the ear was somewhat like limiting the eye to thirteen colors and then suddenly liberating it by adding the thousands of supplementary gradations we take for granted at the present time.

The recitalist played on this piano of the future three of his own compositions: "Shadows of a Cathedral," "Prelude and Fugue" and "North Wind," and Charles Ives' "Largo." In a surprisingly short time the ear became accustomed to the enlarged and enriched vocabulary. The items were well chosen, for they proved the practicability of playing accepted forms on the new instrument as well as its vastly superior power over the present piano in depicting natural elements like the wind, the breeze through the foliage and cascades, and in interpreting subtle psychological processes. It is a fascinating speculation what a Debussy might have done with the quarter-tone scale, or a Richard Strauss in the three-quarter one, for there was revealed a whole new world of shadowy effects, pungent and mordant.

The harpsichord, a reproduction of one used by Handel and Beethoven which may be seen in the Berlin Museum, had two keyboards also, and six pedals, each of which changed the quality and quantity of tone.

It was illustrated by items from Scarlatti and Mozart and the old favorite, Beethoven's Minuet in G. Here the performer showed the necessary delicacy in wrist and staccato and demonstrated how differently these compositions sounded when they were first conceived and played. It was on the present-day piano that Mr. Barth had his opportunity to display his gifts, apart from composition or invention or as pioneer. He played his own "Sonata Joyeuse" No. 2 and "Paraphrase on American Beauties" and two waltzes by Strauss and Chopin. Despite the obviously difficult change in dynamic and hand adjustment from one instrument to the other, Mr. Barth played the usual piano with a brilliant technic, and was especially effective in his ability to change his nuances with chameleonic rapidity.

The interest of the auditors was such that Mr. Barth was recalled after each group to add encores, and at the close of the printed program to play more items on the usual piano for good measure. The recital was of unique interest and a harbinger of future development in the musical scale and of the piano.

HANS BARTH

Playing the
Harpsichord . . . of YESTERDAY
Piano of TODAY
Quarter-Tone Piano of TOMORROW

Management: CHARLES L. WAGNER

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March 15, 1930



KATE DELL MARDEN

Conducting an Ensemble of Thirty Little Girls During a Recent Demonstration of the Dunning System Given at Portland, Ore.

Kate Dell Marden Kept Busy

Kate Dell Marden, who was recently appointed by Carrie Louise Dunning to cooperate with Virginia Ryan of New York City in carrying on the Dunning System, conducts the largest Dunning School in the West, which is located in Portland, Ore. Mrs. Marden also conducts classes in Seattle, and this year will take in Vancouver, B. C.

Mrs. Marden has long been identified with the musical circles of Portland, having been in the past president of the Dunning Teachers' Association, chairman of the study course for the Oregon branch of the National Federation of Music Clubs, a member of the educational board of the Portland branch of the Oregon Music Teachers' Association, and is now extension chairman for Oregon for the National Federation of Music Clubs. She has been a teacher of the Dunning System for ten years, having received her instruction directly from Carrie Louise Dunning. She has also studied in American schools of music, and again with the late Alexander Lambert, Marguerite Melville Liszewska, Olga Steeb and Stojowski.

Kate Dell Marden is an enthusiastic teacher of the Dunning System of music study. She sincerely believes that it is best for the teacher and for the pupil. This belief is founded upon the knowledge gleaned from her long experience as a teacher of music.

The Science and Art of Breathing (A Review)

A booklet of fifty pages worth noting is The Science and Art of Breathing, by Edmund J. Myer, distinguished vocal teacher, lately resident in Los Angeles. As teacher and author Mr. Myer commands attention, and deservedly; he has published many works on the subject of voice, and has taught many leading singers.

At an advanced age Mr. Myer still lectures, with illustrations by leading pupils, having given such a lecture, based on this book, as recently as January, in Los Angeles. Some of his remarks include:

"There has not been in the literature of the vocal profession a definite, efficient and practical system of breathing and breath control during the act of singing or speaking; body breath and tone control as a unit."

"The prevailing systems of conscious local breathing compel conscious local control. Under those conditions, absolute freedom of voice is impossible, and freedom, the removal of all restraint, is the first great fundamental principle of voice."

There are teachers who are ready to dispute much that Mr. Myer says in his booklet, which the author claims to be based on common sense and natural laws; he at all times champions automatic breathing as against the conscious local effort system. The book tells not only what to do, but also how to do it, which is unique. Divided into three parts, it includes: For Singer, Speaker and Teacher; For Health, Strength and Vitality; For Better and Longer Life. The way of breathing means body breath and tone control as a unit; notwithstanding the fact that this subject has been written about and talked about, it remains just where it was a hundred years ago. It is a fact that this true way, as claimed by Mr. Myer, has not as yet been formulated and reduced to print. The difference in these two ways—that is, through local effort, and in automatic freedom (the Meyer system)—is given definitely and practically. There are printed scientific exercises for attaining this blissful state of correct breathing, which may also be used by people in all walks of life. In an exordium Mr. Myer says: "A physical fact

is as sacred as a moral principle; Nature's laws are God's laws—obey them and reap the reward, violate them and pay the penalty." Subjects included are: The Science of Breathing, Modernism, The Three Great Forces, Practical Automatic Breathing, A Study of the Motor Power (with illustration); Study of Controlling Power (illustration), The Singing Movement (two illustrations), The Speaking Voice, Study of Body, Breath and Tone Control, Return Movements, Scales, Breathing Exercises (illustrated), Nerve and Muscle-Tensing Exercises (illustrated).

Wilson Lamb Male Singers Give Program

At the studio of Wilson Lamb, well known vocal teacher, organizer and director, a recital of considerable merit was recently presented by the Wilson Lamb Male Singers, comprising Clyde Emmons, John Cairney, Frank Murtha and Rev. David J. Lewis, who are also under his excellent guidance and management. The numbers—Sylvia, by Oley Speaks; Annie Laurie, Geibel; Asleep in the Deep, arranged for the quartet by Wilson Lamb, and Swing Along, by Will Marion Cook—were sung with fine balance, excellent dramatic climaxes and effective pianissimos.

Each member of the quartet is an individual soloist, and on this occasion, On the Road to Mandalay, by Oley Speaks, was artistically sung by Clyde Emmons, the possessor of a beautiful bass voice. John Cairney, who has an excellent baritone, sang Shipmates o'Mine, by Sanderson Bartlett's Dream, a tenor solo, included Mr. Frank Murtha's solo part of the program; he has a voice of rich quality and sings with much intelligence. Three songs by Harry Hagar, who has a good baritone and is one of Mr. Lamb's artist pupils, added much to the artistic afternoon.

Following this program Rev. David J. Lewis, who is also a member of the Male Singers, gave an interesting lecture on the subject, Divinity in Art. Coral Wynne Alexander, at the piano, provided brilliant accompaniments, and Alice B. Russell announced the various numbers of the program. At the conclusion a dinner was served to the guests, which was prepared by Burnedene Mason, well known contralto.

Schnitzer and Hilsberg in Recital

Germaine Schnitzer and Ignace Hilsberg, pianists, are to give a recital of modern music at Town Hall, New York, on Sunday afternoon, March 23. Their program will consist of first and manuscript performances of works by Gershwin, Simmons, Slominsky, Tansman, Ravel, Debussy, Rachmaninoff and Gretchaninoff.

St. Cecilia Club Concert

Victor Harris will conduct the second concert this season of the Saint-Cecilia Club of women's voices at Town Hall on March 25. The program will offer compositions by Bossi, Theophil Wendt, Saar, Healey, Wilian, Wolstenholme, Holst, Poldowski, Pierné and others, including a number of works specially written for the club. The assisting artists will be Mildred Dilling, harpist, and Frederic Baer, baritone.

New List of the Hermann Collection

Emil Herrmann, violin expert and dealer in rare violins, violas and cellos, has just published the 1930 list of his famous collection. In the violin group are to be found

master instruments by Stradivarius, Guarnerius, Guadagnini, Gofriller, Seraphin, Amati, Maggini, Rogerius, Laudolphus, Gagliano, Testore, Grancino, Cappa, Stainer, Storioni, Camilli, Cerin, Albaani, Contreras and Zanoli. The viola group includes instruments by da Salo, Guadagnini, Montagnana, Gofriller, Alabani, Gabrielli, Carcassi, Testore, Gagliano and Postiglioni. Cellos listed are by Stradivarius, Guadagnini, Gofriller, Rogerius, Gagliano, Contreras, Camilli, Grancino, Testore and Scarbi.

Possessing one of the world's most famous collections, Mr. Herrmann is an outstanding figure in the violin world today. His clients include many artists before the public and many prominent collectors.

In addition to his rare violins, Mr. Herrmann has created some new violins, bearing his name, that are ideally suited for those who cannot afford the more expensive master instruments. These instruments have a tonal quality that is rare in violins that are new and that sell for as little as do these instruments.

Mary Hopple Heard From Coast to Coast

Mary Hopple, young artist-pupil of Adele Gescheidt, has achieved distinction as a concert and operatic singer; her advent created much interest in studio circles.

Miss Hopple's clear, rich contralto voice, of remarkable range and even scale, is known



MARY HOPPLE

throughout the United States and in Canada, since she has sung for the National Broadcasting Company, and has not missed a single week on the air, usually in two or more programs. Radio experts estimate that in one year a singer reaches a greater audience than in a lifetime of personal concert appearances.

Miss Hopple shows preference to microphonic achievement, yet is not wedded to the broadcast art; she makes concert appearances in clubs and churches.

The young contralto—she is only twenty-four—sang at the North Avenue Presbyterian Church, New Rochelle, and Temple Israel, New York, and at the Presbyterian Church, Englewood, N. J. She is now appearing over WJZ, on the Light Opera Hour, Enna Jetnick, the Ship of Memory Hour, and the Armstrong Quakers, and has also sung on the Philco Hour, Maestro's Hour, Hudson Essex, Twilight Voices, Matinee Gems, Concert Bureau Program and Seth Parker.

She sang in the Messiah recently in Lancaster and York, Pa., Williamstown, Mass., and at Vassar College, also at the Union Theological Seminary, Dr. Dickinson conducting, on February 18. She sang Elijah on March 5, and will sing St. Paul on May 14 with the Flushing Oratorio Society.

Shuchari in Schubert Series in Philadelphia

Sadah Shuchari, young American violinist, made her first appearance in Philadelphia recently when she gave the second of three concerts sponsored by the Schubert Memorial, Inc., in the ballroom of the Bellevue-Stratford Hotel in that city. The young artist, who recently returned from a series of successes on the Pacific Coast, again demonstrated that outstanding talent that can but reflect credit on the work of the Schubert Memorial. Miss Shuchari's program consisted of the Brahms sonata in A major, the Bach concerto in A minor and other numbers by Tschaikowsky-Koutzen, Dvorak-Kreisler, Mozart-Kreisler and

Wieniawski. She was enthusiastically applauded by a large audience, including many prominent musicians of that city.

La Forge-Berumen Studio Notes

Kathryn Newman, soprano, pupil of Frank La Forge, recently was heard in recital at Hamilton College, revealing a beautiful voice, easily produced and skillfully handled, and, in addition, musicianship and artistry.

Mr. La Forge accompanied his pupil, Emma Otero, when she sang recently at the home of Dr. Hamilton Rice.

Frank La Forge and Ernesto Berumen presented a group of artist pupils in concert at Hackensack, N. J., on February 24. Harrington van Hoesen, baritone, accompanied by Mr. La Forge, sang with feeling and intelligence, revealing a voice singularly beautiful, warm in quality and richly resonant. Able supported at the piano by Beryl Blanch, Mary Tippett fairly captured the audience with her beautiful, well-trained voice and personal charm. Aurora Veronica Ragaini, pianist pupil of Mr. Berumen, exhibited the ease and authority of a pianist of sound schooling, displaying a firm, clear and elastic touch. Elizabeth Andres, contralto, sang with taste and artistry, employing her splendid voice most advantageously. The concluding numbers were duets by Miss Tippett and Mr. van Hoesen, the voices blending exceptionally well and the presentation proving an appropriate ending to a fine program.

Elizabeth Andres, contralto; Phoebe Hall, pianist, and Phil Evans, accompanist, gave the weekly La Forge-Berumen musicale over WEAF on February 26. All of these young artists have been heard before and they repeated past successes.

Marie Ten Broeck Gives Valentine Musical

Marie Meyer Ten Broeck gave a valentine musical to her assistant teachers, pupils and friends at her school of music in Philadelphia. The following young pianists participated in the musical program: Jane Knight, Jean Hardcastle, Claire Shape, Betsy and Billy McCann, Barbara and Mary Louise Brown, Francis Eyman, Gertrude Garfield, Dorothy Knapp, Margaret Barrows, Jack Ditton, Betty Wilkinson, Betty and P. Wilkins, Peggy Moyer, Dorothy Higman, Mary Knapp, Martha Belter, Frances Spangler, Ruth Schultz, Leslie Seaborn, Erma Taylor, Mildred Stubenrach, Everett Gayhart (aged eight, who played his own compositions), Kenneth Orr, Herbert Smith, Albert Nuessle, Harry Wilson and Warner Hardman. Claire Root and Nicolas de Collibus, violin artist pupils of Otto Meyer, assisted in the program.

French Trio Plays Schenck Compositions

At the concert of the New York Flute Club, at the Art Center on February 23, the French Trio, Elfrieda Bos, violin; Sallie Posse, flute, and Lydia Savitzkaya, harp, played an arrangement of four numbers from Elliott Schenck's incidental music to the Light of Asia, as produced by Walter Hampden at his theater last year. The effective reduction to trio form was made by Mr. Schenck from his original orchestral score. The trio was also heard in a number of pieces ranging from old music to modern French. Walter Leary, baritone, sang two groups of songs, accompanied by Alice Nichols, piano. The Schenck music has been broadcast a number of times by the French Trio over station WABC.

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GRAINGER'S Artistry and Audiences

"The People's Poet of the Piano." He played Bach last night as no one else plays him on the piano. His Chopin is sweet as Pachmann's but far more bright and singing. And his own "Hunter in his Career" was in best Grainger style—tuneful, happy, haunting, and always beautiful music that is as sure to live as the sun is to shine another day.—*Evening Telegram, Toronto, Canada, Oct. 2, 1929.*

Playing of Chopin, Debussy and Ravel was brilliant, poetic, well thought out, sincerely and deeply felt, in every case obviously in harmony with the manifest intention of the composer.—*Evening Transcript, Boston, Mass., January 8, 1930.*

Grainger played the Sonata in a sensitive and poetic manner, lavishing upon it a beautiful tone, of delicate and multiple coloring, and a mastery of pianistic effect in which he has few peers.—*Brooklyn Eagle, Nov. 9, 1929.*

PIANIST DISPLAYS FASCINATING VERSATILITY

In some respects Percy Grainger is the most interesting pianist before the American public. He reconvined of that fact in Orchestra Hall Monday evening when he gave a characteristic Grainger program in a characteristic Grainger manner. Which is to say that he stood before his audience as an arresting individuality. I do not know of one who can meet the general run of people on a common ground of personal experience stated in terms of music and prove a more interesting conversationalist.—*Evening Times, Detroit, Mich., November 19, 1929.*

Grainger is unquestionably one of the keyboard's most authentic poets.—*News, Detroit, Mich., November 19, 1929.*

When we opened our program in Carnegie Hall last night we glanced at an arid stretch of Bach and sighed, hoping Mr. Percy Grainger, would not tarry too long in the classic pose. But long before the Chopin was in sight we realized that Mr. Grainger was the best judge of his powers. We found in Mr. Grainger's readings a grave delicacy, a sturdy conviction and a whimsical simplicity that made these contrasting moods nearer to reality than we have felt them to be at any previous hearing.—*World, New York, November 9, 1929.*

Caressing touch and fine rhythmic sense which constitute the most ingratiating features of his art.—*Times, New York, November 9, 1929.*

Soloist at Three Important May Festivals

Ann Arbor, May 14

Evanston, May 20

Westchester Festival, White Plains, May 23

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Photo by Morse

GRAINGER PLAYS TO PACKED HOUSE

A crowded audience greeted Percy Grainger at Chancellor's hall . . . It was a delightful concert by one of the most engaging of musical artists.—*Evening News, Albany, N. Y., Oct. 25, 1929.*

GRAINGER SCORES IN CONCERT

Attracts Largest Audience Newburgh Has Ever Had

He was recalled four times, after having given several numbers, receiving more applause than has been accorded any artist appearing with the Wallach series. And he deserved it. The audience was the largest ever known at a concert here.—*News, Newburgh, N. Y., Oct. 16, 1929.*

Grainger played yesterday in the ball-room of the Hotel Statler. The recital gave great pleasure to an audience that filled the room.—*Herald, Boston, Jan. 9, 1930.*

GRAINGER DYNAMIC IN SUNDAY RECITAL

Pianist Brings Capacity House

Grainger held a capacity audience enthralled for over an hour and a half. He gave a program which included 11 numbers and five encores and his audience asked for more and more.—*Citizen, La Grange, Ill., Jan. 27, 1930.*

GRAINGER STIRS AUDIENCE

Gave renewed evidence of the hold this talented artist has on a wide and loyal public. There was a large audience present which applauded enthusiastically.—*Times, New York, Nov. 9, 1929.*

PIANIST-COMPOSER CAPTIVATES AUDIENCE

Grainger, pianist and composer, returned to Duluth last night and captivated another Armory-filled gathering with a superbly-played program.—*News Tribune, Duluth, Minn., Feb. 11, 1930.*

GRAINGER DELIGHTS WITH HIS BRILIANTLY EXECUTED PIANO RECITAL

A large and interested audience came together to hear Percy Grainger interpret beautiful music yesterday evening.—*News, Wheeling, W. Va., Jan. 22, 1930.*

NEW YORK CONCERTS

MARCH 4

Walter Damrosch Lecture-Recitals

Walter Damrosch gave the first of his two lectures on Die Goetterdaemmerung at Town Hall on Tuesday afternoon, dealing with the first and second acts of this music drama. He was greeted by a large audience, which listened with rapt attention and evidently enjoyed all that he said and did. He was also visited by many admirers in the artists' room after the lecture.

It is not necessary to enlarge upon these Damrosch lectures, which have been given, always successfully, for many years, and have had much to do with the present popularity of Wagner in America. Dr. Damrosch sits at the piano with the score in front of him and plays portions of the music, explaining, reciting and sometimes singing the text, and pointing out the use of the thematic material. There is no doubt that he adds to the pleasure of those who attend his recital, and who subsequently hear the opera performed.

Carlyle and Roland Davis

Carlyle and Roland Davis, father and son, assisted by Jeannette Vreeland, soprano, and John Quine, baritone, gave a program of new compositions by Carlyle Davis at Carnegie Hall in the evening. The program consisted of the composer's third sonata for piano, five songs sung by Miss Vreeland, five piano pieces played by Carlyle Davis, four songs sung by Mr. Quine, five piano pieces, played by Roland Davis, two arrangements and one original composition for two pianos, played by Carlyle and Roland Davis.

In his sonata Mr. Davis writes program music. The first movement is called The Inner Panorama. The second movement, which was omitted at this concert, The Challenge; the third movement, in three parts, (a) The Bitter Cup, (b) Through Somber

Gates, (c) I Think the Stars Know More Than We; the fourth movement, The New Generation. Other works on the program also indicate that Mr. Davis is always inspired by some poetical idea in his writing. The piano pieces, for instance, are entitled The Piano-Watches Squirrels at Play; Songs of Love; Elegizes MacDowell; Gives a Promise; Laughs. The other set of piano pieces consists of two etudes, The Serenade, a Deck Shuffle, which seems to have to do with river-steamboat negroes, and Song of the Builders. Finally, the last number on the program, which is written for two pianos, is entitled The Irrepressible.

Now, to deal first of all with these piano pieces before touching on the songs, it must be said that Mr. Davis has seemingly an inexhaustible fund of melodic inspiration. He is by far at his best when he writes simple melody, as in The Piano Sings of Love, or the Serenade. Just what he intends to represent with his names or programmatic ideas was not always clear to this writer. Perhaps the music would have been better understood if the meaning of the names had been clearer. Judging the music by its own value, apart from the programmatic idea, it can only be said that it is excellently written. The sonata is broad and full of impressive passages, though some of them were played too softly for so great an auditorium as Carnegie Hall. Squirrels at Play is delightfully imitative of the squirrels—very clever and effective indeed. The piece about MacDowell is broad and moving. The one entitled Gives a Promise is a charming mazurka, and the one entitled The Piano Laughs, a bright scherzo. Afterwards there was a lovely encore entitled Heartsease. In the final piano group, of the two studies the first was short and brilliant, the other delicate. The Serenade, as already said, had a charming melody, the Deck Shuffle is something in the nature of a chantey, and quite humorous, and the Song of the Builders, one of the most extensively developed pieces on the program, is brilliant and impressive. After this piece there was also an encore. The Irrepressible, for two pianos, is an experiment in modernism, and very interesting.

In the matter of the songs, which were beautifully sung by Miss Vreeland and Mr. Quine, both of whom had to sing encores—in fact, Mr. Quine had to repeat his encore—they are vocally written. The first song, Magna est Veritas, is brought to a fine climax. The next one, Where the Wheatfield Blows, has a beautiful melody, and was evidently especially popular with the audience. The song entitled Love's a Wound was full of strange modulations, but was, on the whole, impressive. Especially attractive was The Mirror, which had a light, tripping rhythm and was much applauded, and the rhythmical, vigorous song entitled Men also was much applauded. These songs were sung by Miss Vreeland.

Of the songs sung by Mr. Quine, the first one, Morning Serenade, which begins Awake! the dawn is on the hills, is treated in a gentle, melodic manner, until at the very end a brilliant climax is attained. Love and Infinity has a lovely tune and was one of the most attractive pieces on the entire program.

Monsieur le Curé is written in folk song style, and In Memory of My Friend, Joyce Kilmier, with a poem by Vachel Lindsay, is melodic and impressive.

Taken as a whole, one may congratulate Mr. Davis upon a brilliant talent and also upon his good fortune in being a first rate pianist himself and in having a son who is also a pianist of virtuous ability. These compositions of Mr. Davis are all of the sort that should become popular. They are not forbidding by their size or difficulty, and most of them should be within reach of the average professional pianist or vocalist. Some of them, too, are within the reach of the amateur. On the whole, the evening was one of pleasure and gratification, and there was a good-sized audience, an audience, indeed, that was surprisingly good for an offering of compositions by an American composer, and there was much enthusiastic applause.

American Orchestral Society

The American Orchestral Society gave a brilliant concert under the direction of Chalmers Clifton, now returned after his illness, in the afternoon at Carnegie Hall. The program included Mason's Chanticleer overture, Wagner's Good Friday Spell from Parsifal, three excerpts from Die Meistersinger, Mendelssohn's violin concerto and Borodin's Polovetsian dances. The soloist of the afternoon was Benno Rabinof, who played the concerto brilliantly and interestingly, excellently accompanied by the orchestra, which has learned to follow its conductor's beat in exemplary fashion. The entire program was good to listen to, and the Wagner music especially so.

Rachel Morton

At Town Hall, in the evening, Rachel Morton, favorably known to New York audiences from former recitals and appearances with orchestra, and who has sung much in opera in England, won much applause from a good-sized audience.

Well accompanied by her husband, Jaffrey Harris, Mme. Morton sang the Ah! Perfido aria, from Fidelio, German Lieder by Marx, Wolf and Strauss, the Suicidio aria from La Gioconda, French songs by Roux, Szulz, De Severac, Paulin, Debussy and Groves and four English songs.

A live imagination shone through her treatment of the songs, while a true dramatic instinct made the operatic airs distinctly impressive. The soprano voice is of beautiful quality, especially in the middle and lower registers, and is skilfully controlled. The diction shows diligent and intelligent application.

Merry Harn

One of the most charming of recent recitals, given in costume, in Steinway Hall was that of Merry Harn, mezzo soprano, who was heard by a fashionable audience on Tuesday evening. Mrs. Harn, recently arrived from Paris, brought with her some exquisite customs of the 18th century, which were most becoming to her piquant and natural charm.

Besides, she is the possessor of a light voice of pretty quality, which she uses with taste. Her diction is clear and she easily captivated the interest and appreciation of her listeners. The songs were well chosen, and were accompanied on piano and harpsichord by Frank Bibb. Alix Young Maruchess added to the general pleasure of the evening with solos on the viola d'amore.

MARCH 5

Augusta Tolleson

Augusta Tolleson, nee Schnabel, made a reputation as an excellent pianist before she married violinist Carl Tolleson, and is remembered through her fine recitals in Carnegie Lyceum, Aeolian Hall, and the present Town Hall. This reputation has been enhanced through her annual tours as pianist of the Tolleson Trio, covering all portions of the United States. The Brooklyn Academy of Music was crowded at her last recital, which began with Bach and Scarlatti

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pieces, played with classic poise; continued with Schumann's vivacious Kreisleriana, followed by Grieg's ballade in G minor, all of which was applauded by the large and appreciative audience. There followed a series of pieces by modernists, beginning with Debussy and Albeniz, and continuing with Scott, Griffes, Schmidt and Bliss. Of these the deeply felt expression in Scott's Lento, the beauty of touch in Schmidt's Improvisation (which had to be repeated) and the originality and frequent dissonance in Bliss' European Sketches were much enjoyed by the audience. Closing pieces were Nightingale (Alabieff-Liszt) and La Campanella (Liszt), played in very rapid tempo, with variety of touch and tone, producing such effect that an encore was demanded.

Israel Alter

On Wednesday evening, at Carnegie Hall, a good sized audience attended the recital of Israel Alter, cantor-tenor, who recently arrived from Europe. He presented a varied and interesting program and sang numbers in Italian, Hebrew, Yiddish and German. He was enthusiastically received by his listeners and responded to many recalls. It was necessary for Mr. Alter to give several encores. The daily press spoke highly of this talented singer's ability.

MARCH 6

Boston Symphony Orchestra

The Boston Symphony included two American works on its Thursday evening program, one of them new to New York, both of them excellent. America, in the matter of musical composition, owes much to its new citizens. Whether America should be proud of this, or ashamed of the fact that its native born accomplish so comparatively little, is a matter of opinion. Meantime we may well be grateful to the Fates who have presented us with such excellent ready-made composers as Bloch and Gruenberg, both of whom sometimes turn their attention to American idioms. Bloch did so in his America; Gruenberg has done so in his Jazz Suite, given at the concert under review. It proved to be a most enlivening and excellent piece of writing. It is doubtful if jazz has ever been better treated by any composer, native or foreign, and Gruenberg shows a much more sympathetic understanding of the idiom than composers who learned it in Europe. This music not only does jazz justice, and makes it quite respectable, worthy to associate with the aristocrats of concert programs, but again shows Gruenberg to be a master of orchestral construction.

Bloch, the other American, was represented by his remarkable fantasy for cello and orchestra, Schelomo, which was beautifully played by Jean Bedetti. The balance of the program consisted of a Haydn Symphony and a Prelude and Fugue by Bach-Schoenberg.

MARCH 8

Philharmonic-Symphony Children's Concert

An excellent program was presented at the fourth children's concert of the second series, and the youngsters, as well as their grown-up escorts, were not hesitant in displaying their delight. With such vociferous approval Mr. Schelling must indeed feel well repaid for the painstaking work he puts into these concerts. The program on this occasion illustrated percussion instruments. As usual, the accompanying slides shown were unique and illuminating. The scherzo and finale from Beethoven's fifth symphony were played, Mr. Schelling first making clear the themes. A treat was then in store for the children. Two movements from the Mendelssohn violin concerto were played by (Continued on page 24)

PRESS BOOKS TO ORDER

Gretchen Dick, who has heretofore been personal representative for many musical artists and institutions, but only under annual contracts, is prepared to write separate press books for use in distribution for local managers, and in individual story form for direct distribution to the newspapers by artists who are under their own management.

Miss Dick continues her press department at the Hotel Alden, 225 Central Park West, in New York City.

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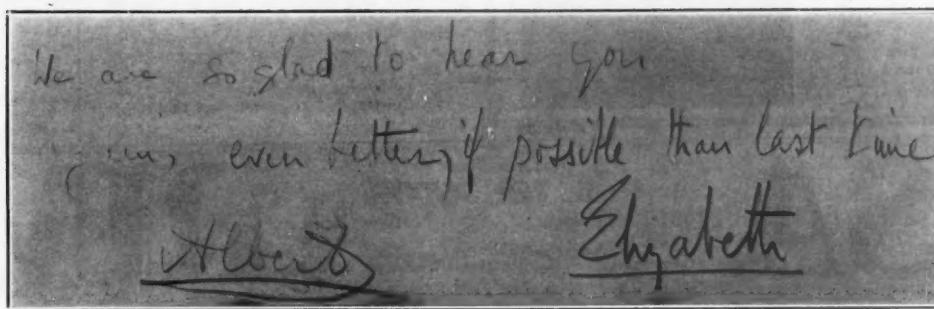
—*Berlin Tageblatt*

I doubt if four more splendid voices were ever combined in a male quartet.

—*Akron Times*



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New York City

CHARLES MADURO: Composer by Hobby

It is not often one finds a person who has made a name for himself in two distinctly different branches of endeavor. There is in New York at the present time, however, a real business executive—in the capacity of Assistant General Agent of the Spanish Royal Mail Lines—who is also a composer of ballads, marches, waltzes, lullabies, tangos, rhapsodies and gavottes. Charles Maduro has an uncanny knack for composing music that immediately registers with the hearer. Possessed of practically no musical training, Mr. Maduro has come to the fore as one of the popular modern composers. His music is finding a place for itself on the programs of symphony orchestras, dancers and vocalists both here and abroad.

The Manhattan Symphony, Henry Hadley conducting, and the Rochester Symphony, Eugene Goossens conducting, have included his compositions on their programs. As proof of the versatility of his music, one finds that Vincent Lopez, celebrated dance orchestra leader, plays a Maduro composition as a fox-trot. In Paris, Raquel Meller, noted Spanish singer, and Doris Niles, also a dancer, internationally known, have Maduro compositions on their programs, as well as Nirva del Rio, another popular European dancer. Recordings of Maduro music are now being made in English, Spanish and Dutch, and are enjoying a good sale both here and abroad. The French publishing firm of Editions Francis Salabert has just accepted Maduro's "Oh Senorita."

On March 20, at Town Hall, New York, Mr. Maduro will conduct an orchestra of fifty in a program devoted entirely to his compositions and those of Boris Levenson. Nina Koshetz, well known soprano, will be

soloist, and both orchestral numbers and songs will be included.

Mr. Maduro returned from abroad last month, after spending six weeks at Chamonix, in the French Alps, where he participated in the winter sports. During his stay abroad he was surprised to find his music being played by many orchestras and groups entirely unknown to him. Needless to say, he was immensely pleased and will undoubtedly give even more time to composing in the future. His pressing business and social obligations limit the time he can devote to composing, but he somehow manages always to have something new ready for publication and recording. His compositions are recorded by Victor, Columbia, Brunswick, Duo-Art and Ampico and are published by Carl Fischer, G. Schirmer and O. Flaschner.

Negotiations pending at the present time indicate that the coming summer will find many of the popular orchestral organizations that play in New York during the summer months including Maduro compositions on their programs. Each season finds the Maduro music more popular, undoubtedly because of its vivid and dynamic style which captivates all who hear it.

Hart House Quartet at Washington Legation

The Canadian Minister and Mrs. Massey were hosts to some two hundred persons distinguished in Washington's ambassadorial and congressional circles at a concert on February 15 at the Canadian Legation. The artists were the Hart House Quartet of Toronto, which thus made its third annual appearance as representatives of Canada's musical world. Among the notables who attended the concert were: The British Ambassador and Lady Isabella Howard; Alistair MacDonald, son of Britain's premier; Mrs. Woodrow Wilson; Speaker and Mrs. Nicholas Longworth; Attorney-General and Mrs. Mitchell; Mr. and Mrs. Gifford Pinchot; Alanson R. Houghton, former Ambassador to Great Britain, and Mrs. Houghton.

The musicians performed Frederick Delius' string quartet and Schumann's piano quintet, the piano part being played by Norah Drewett de Kresz. The foursome was never in better form. Aided by the spirited, controlled playing of Mrs. de Kresz at the piano, the Schumann went off with firm precision in the markedly rhythmic second movement; the slow movement was a beautiful essay in sonority, each of the five parts modulating to its proper proportion in the ensemble.

Activities of Eleanor Cumings

Eleanor Cumings, one of Westchester County's outstanding teachers of piano, re-

cently presented a group of her pupils in a musicale at her studio in Bronxville, N. Y. The audience was very enthusiastic and the pupils all showed careful training and did credit to their able mentor.

On February 26 the music section of the Bronxville Woman's Club gave a concert, part of which was devoted to two piano-eight hands. Miss Cummings and Mrs. Alfred Remy were at the first piano, and at the other piano were Mrs. Van der Carr and Mrs. Ostrander. A program of music by Debussy and Goldmark delighted the audience.

Daisy Elgin Well Received

Daisy Elgin, a young coloratura soprano from Houston, Tex., recently appeared with much success in that city and Dallas with Gigli.

The Post-Dispatch of Houston commented in part: "Miss Elgin made a triumphant homecoming. From her first number she proved her right to share the evening with the great tenor, and she was given an ovation which visibly moved her and brought her back for a second encore, appropriately, Home, Sweet Home. The big stage was rimmed with flowers after her first number. Happy over this reception, the dainty singer gave a splendid rendition of the difficult Russian Nightingale with flute obligato, attesting to the flute-like quality of her own tones. She gave five encores during her two appearances."

The Chronicle stated: "Excellently schooled is Miss Elgin, her coloratura feats of an agility only attained with correct production. Sweet is her voice, as true as a silver bell, and dainty as her tiny self."

In a headline the Houston Press declared: "Houston Soprano Merits Ovation with Sheer Artistry and Vocal Beauty." The review stated: "The soprano came for her home debut as she should have come, modestly sweet and unaffected in manner but with a vocal security that asked no odds. The voice, which at first gives an impression of being light, is somewhat deceptive in this respect, for Miss Elgin was repeatedly told after the concert by persons who sat in the seats most remote from the stage, that they heard her perfectly and that the voice came with floating ease that was ravishing in quality. The effortless security, untrammelled beauty, and unvaryingly true quality of the tone were the subject of much comment from the critical, who also praised the brilliance of the coloratura bravura and the intelligence of the interpretations. There can be no question that Miss Elgin is well taught."

The Dallas Morning News published the following: "Again Mr. Gigli brought along a Texas soprano as assisting artist. She was Daisy Elgin, a young coloratura of Houston, who owns a bird-like voice of extensive range which is produced with consummate ease and schooled to regular coloratura agility. She scored a neat success for herself."

Unique was the comment of the Times Herald: "A line in Campbell-Tipton's Spirit Flower seemed strangely descriptive of Miss Elgin's voice. It was like a silver butterfly."

Fourth New Rochelle School Concert

The fourth concert for young people in the New Rochelle Senior High School, Leon Theodore Levy, conductor, will be given on Saturday morning, March 22, at eleven o'clock. The program will include the William Tell overture; two movements from Grieg's piano concerto, and the Caucasian Sketches by Ippolitoff Ivanoff, besides Mr. Levy's instructive comments on the music played.

IDLE THOUGHTS OF A BUSY MANAGER

Some months ago, when the MUSICAL COURIER asked me what was the matter with the concert business, I urged artists and visionless managers to read Paul's Epistle to the Hebrews (who probably controlled the show business even then), the 13th chapter and 8th verse. It caused a small sensation, trying to locate a Bible. Of course, those on tour were grateful to the Gideons for placing them in hotels.

I still believe the public want new artists, new and more novel programs. This is an era of entertainment. The so-called intellectual singer, standing in the bow of a borrowed piano, with his little Fourth-Reader-page-nine book of words, bores an audience to the point of radio.

Let's go back to the Bible again. Lent is here, and managers should do penance, as well as the long suffering public. Start something new. "Dare to be a Daniel," even to the Liar's Den. "Dare to stand alone"—you will be lonesome only a short time.

L. E. Behymer and Selby Oppenheimer took Kreutzberg and Georgi, "Only to please you—they are unknown, etc., etc." All right! They played two dates each in San Francisco and Los Angeles and had to do an extra in each town. Two matinees and a Sunday night in San Francisco, all in one week, grossed over \$7,200—the Sunday night on a two-day announcement. So now they really believe Wagner attractions draw.

May Beegle was skeptical, but booked the Dancers—with only ten days' announcement; they drew \$2,000, and go back next season. In New York, at Mecca Temple, on February 28, \$539.10 were the receipts. Just needs a little vision.

Clairbert, loveliest of singers, is the next sensation. Not an off key note in a concert-full. Then the other extreme, Luisa Silva, a real contralto, gives your back-bone a musical thrill.

Giesecking, master musician among key board artists, is doing concerts all over Europe, and will probably do two all Debussy programs in New York and Boston, with the only Mary Garden, this coming season. Mme. Debussy places these two as the real interpreters of the voice and piano of the master.

Am thinking of offering a prize this coming season to the party who said I had retired from the concert field. The prize will be two seats for the first New York appearance of Mme. Clairbert—and that's as good as offering gold coupons from Government Bonds. But if this prize is won by the guy I think started that rumor I'll be sorry I offered it. Now, use your busy dome.

Yes, and I am still producing plays. Opened the Theatre Beautiful, the New Erlanger Columbia in San Francisco, March 10, with Madge Kennedy in A. A. Milne's mystery comedy, The Perfect Alibi.

Again I say, "Dare to be a Daniel"—even the dawn dares when it rises. Let anyone questions who wrote this Idle Hour Harangue, let me say, it was the manager with a vision, "hisself"—

CHARLES L. WAGNER.

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Easter Morning.....	Baumgartner	.50
Festival Processional.....	Lewis	.60

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THE ELSHUCO TRIO

"Particularly noteworthy was the beauty of tone and shading in the Schubert numbers. These were played with beguiling delicacy and style, but escaped the threatening lapse into sentimentality from which this music sometimes suffers.—New York Tribune.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.



Karl Wille Aurelio Kraeuter-Willeke-Giorni

"This group of musicians has contributed much to the delight of lovers of Chamber-Music, both by its finished and scholarly interpretation of familiar classics, and by its introduction of significant novelties by modern composers."—New York Times.

Management: Emma Jeannette Brazier,
100 West 80th St., New York, N. Y.



Program at Roxy's

The celebration of the third anniversary of the Roxy Theatre began on March 7, with a program calculated to exploit all the musical, stage and mechanical features of the theatre. Tremendous audiences attended the presentations and signified by their applause not only their satisfaction at the offerings but also their congratulations to S. L. Rothafel ("Roxy") on his achievements.

The traditional anniversary spectacle contained entertainment items in which were presented: Patricia Bowman, premiere danseuse, and Viola Philo, soprano; Frank Moulin, comedian; The Malinoff Octette, Wally Grisham, eccentric dancer. In addition there was the Roxy Ballet, the Roxy Chorus, the Thirty-two Roxyettes and members of the Roxy Uniform Staff in a drill on the stage.

After the organ prelude (Lew White and C. A. J. Parmentier), Roxy's latest form of entertainment, In a Jasmine Garden, held the attention. Ciro's Doux Jasmin, sprayed through the house, heightened the illusion. Participating were: Beatrice Belkin, Patricia Bowman, Leonide Massine, Mickey McKee, Marion Morehouse, Joan Clements, the Roxy Ballet Corps and the Thirty-two Roxyettes.

The old favorite, Laugh Clown, Laugh, was revived by request. Exemplifying the Cathedral of the Motion Picture came a Processional Religioso, with J. Parker Coombs and Stanislaw Portopovitch, assisted by the entire ensemble.

The program closed with Elinor Glyn's first talking picture, Such Men Are Dangerous, with Warner Baxter and Catherine Dale Owen in the leads. The interesting story, centering on afeat of plastic surgery in making a desirable of an undesirable husband, held the rapt attention of the multitude.

Leslie Arnold Achieves Success in Chicago

Leslie Arnold, formerly of New York, who went to Chicago last September to become assistant to Dudley Buck at the Columbia School of Music, has achieved, in that short time, an enviable place for himself in musical circles in that city.

In addition to his private lessons, Mr. Arnold also trains the young men's chorus at the school. He also has fulfilled a number of concert engagements, recent ones being an appearance at the Columbia Professional Concert at Orchestra Hall during February; a recital at the Women's Club at St. Charles, Ill., and also an appearance at the Hearing America First historical concert given at Orchestra Hall, Chicago, at which time he sang songs of Lincoln's time.

European Triumphs for Gladys Mathew

Gladys Mathew, young American coloratura soprano, who has been abroad for the past year, is winning marked success in Vienna, where she has been appearing in concert and also singing over the radio. Her notices have been excellent, all commenting upon the unusual range of her voice and her ability to handle difficult coloratura without effort. Her beauty and charm have also received considerable comment.

Miss Mathew's stay abroad is indefinite, as in addition to many more concert appearances, she has a contract to sing leading roles in several opera appearances in Germany. Her European manager is Konzertdirektion Gutmann of Vienna.

Sailings**Shavitch**

Vladimir Shavitch sailed for Europe on March 14 on the S. S. Bremen to assume his post as conductor-in-chief of the Moscow State Opera the end of March with Die Walküre.

Besides this operatic position, which is the highest conductorial post in Soviet Russia today, Mr. Shavitch will also conduct a series of concerts of the Soviet Philharmonic Orchestras in Moscow and Leningrad.

This will be his third visit to Russia; he is accompanied by Tina Lerner-Shavitch and their daughter, Dollina.

Nikolai Orloff

Nikolai Orloff made his last appearance in this country this season on March 3 before The Bohemians. On March 1 he played his second recital in Boston and on March 5 he sailed for Europe on the S.S. De Grasse. His first appearance abroad will be with orchestra in Paris and in Cologne. Thereafter the pianist will start on his second tour this season of the Baltic States and Poland. This summer Mr. Orloff will play in Paris and London.

FRANTZ PROSCHOWSKI

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Headlines HOROWITZ

Chicago News Journal
November 25, 1929

HOROWITZ AGAIN GIVES CHICAGO TASTE OF GENIUS

Packed Hall Greets Young
Pianist; Many Other
Concerts.

BY MAURICE ROSENFE
A younger Paderewski as
popularity has come into the horizon in the last couple of
Vladimir Horowitz, pianist, w/
to Orchestra Hall yesterday
noon and attracted an audience
filled the house completely &
overflowed on to the stage, g/
ment been room for him

Los Angeles News
January 9, 1930

HOROWITZ, WIZARD OF PIANO, SCORES NEW L. A. TRIUMPH

By C. H. GARRIGUES
A new wizard of the piano play
his way into the hearts of a near
capacity crowd at the Philharmonic
auditorium last night.

He is Vladimir Horowitz, sensa
tional young Russian virtuoso, who
set the east agog and then came ou
here to add to his already large cro
of laurels. And there are few artist

San Francisco
Examiner, Dec. 7, '29

HOROWITZ WINS HEAVY ACCLAIM

By REDFERN MASON.

By the time Vladimir Horowitz
had fulminated the last chords of
the Tschaiikowsky Concerto he had
established himself in the hearts of
San Francisco as a great artist.

That audience at the Curran yes
terday afternoon knew it was in
the presence of a Caesar of the
piano; Horowitz had come, had
played, and had conquered.

Los Angeles News
January 3, 1930

HOROWITZ SWEEPS L. A. OFF FEET IN MUSICAL ECSTASY

By C. H. GARRIGUES

Hailed in advance notices as a
combination of Paderewski, De Pach
mann, Rubenstein and Rachamimoff,
a young Russian pianist, Vladimir
Horowitz, swept a packed house at
the Philharmonic auditorium into an
ecstasy of enthusiasm last night and

Cleveland News, January 31, 1930

Young Russian Pianist Is Whirlwind at Keys Repeats Great Impression Made on Previous Visit; Sokoloff Directs Orchestra.

San Francisco
Examiner
December 11, 1929

MUSICAL ELITE HAIL HOROWITZ

By REDFERN MASON.

audience which listened to
ir Horowitz' recital in Scot
ite Hall last night was a
complete edition of the blue
of San Francisco's musical
mateur and professional.
has everything," exclaimed
Hertz of the pianist as we
elbows on entering the hall.

Philadelphia Evening
Public Ledger
February 22, 1930

HOROWITZ'S WORK FEATURES CONCERT

Gabrilowitsch Lends Excellent
Accompaniment as Brahms'
Concerto Is Superbly Played

The feature of yesterday after
noon's concert of the Philadelphia
Orchestra under the leadership of
Ossip Gabrilowitsch, was the per
formance of Brahms' concerto in
B-flat major (No. 2) by Vladimir
Horowitz.

Chicago Daily Tribune
February 10, 1930

Horowitz Again Gathers Fame at Piano Here

Fills Orchestra Hall for
His Recital.

BY EDWARD MOORE.

That young wizard of the keyboard,
Vladimir Horowitz, was back in town
again yesterday afternoon to prove
that Orchestra Hall, even when its
stage is thrown open to the public, is
too small for certain recitals. As
closely as could be observed, no one
sat on the organ bench, but practically
every other seat in the hall contained
a madly applauding occupant.
And Mr. Horowitz again wove his
spells with those ten perfectly tem

San Francisco
Call-Bulletin
December 11, 1929

GENIUS SHOWN BY HOROWITZ IN CONCERT

By MARIE HICKS DAVIDSON
In his recital last night at Scottish
Rite Auditorium, Vladimir Horowitz

Los Angeles Herald
January 9, 1930

ARTIST THRILLS BIG AUDIENCE IN RECITAL

Vladimir Horowitz Creates
Music Furore in Concert
at Philharmonic

Grand Rapids Press
February 8, 1930

Russian Pianist Thrills Audience, In Recital Here

Hailed as the greatest talent that
has come out of Russia since Rach
aminoff, the young Vladimir Horo

San Francisco News, December 11, 1929

Horowitz Piano Recital Acclaimed as Triumph

BY MARJORIE M. FISHER
The News Music Editor

The intellectual virtuosity which
made it possible for Horowitz to
present his artistic concept of the
Tschaiikowsky and Brahms' con
certos with the symphony last week
unhampered by limitations of tech
nique, again enabled this sensation
Russian pianist to astound a ca

San Francisco
News, Dec. 7, 1929

S. F. Debut Of Horowitz Is Triumph

Symphony Audience Entranced
by Masterly Playing of
Pianist

By MARJORIE M. FISHER
The News Music Editor

San Francisco has never heard
such piano playing as that with

Kansas City Journal
February 12, 1930

DYNAMIC PIANIST CAPTURES MUSIC LOVERS IN DEBUT

Shy Russian's Appearance
Here Draws Throng to
Shubert Theater.

By LUIGI VAIANI.
A lean young man with sandy
hair, dark and luminous eyes, a
sensitive, poetic face, and a delicate
mouth, is the physical image of
Vladimir Horowitz as he appeared



Fourth An
January 10

CONCERT MANAGEM
Steinway Buil
Representative
(Steinway Piano — Victo

NEW YORK SUN, T

Vladimir Hor

Pianist Includes Li
Program ta

By W.

Vladimir Horowitz, pian
recital last evening. He
that time has been enlight
which rejoice in an amazi
The young pianist began
B minor sonata. This co
copious critical discussion
and possessed of "inferna

We are inclined to believe t
a virtuoso, but possessed of real
any other composition so well s
is not a great piece of music; it
work which under the hands o
operate upon the nerves of an
of the piano. Liszt's revelation
minor sonata impelled him to
was a remarkably full and vivid
ing himself before the altar of l
of the master's gospel and an

But the B minor sonata is su
what the Germans call "klavierm
sig." It is in the idiom of the
strument in spite of its essays at
chestral pomp and its occasional
cursions, into rhetorical bomb
Its best pages are impressive m
and it has moments of lyric cha
It aims at grandiose style and so
times reaches its mark. And i
indisputably a pianist's piece, wh
fore the pianists much too
quently ruin it by mere piano p
ing.

Mr. Horowitz did nothing of
kind. We have heard him do a le
amount of sheer virtuoso perform
with superlative technic, splen
of tone and all those items w
are usually summed up under
word brilliant. He had all
technic, tonal sonority, range
color and finger facility with
when he played the B minor son
last evening, but there was



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tz in Recital

B Minor, Sonata in
Carnegie Hall.

ERSON.
urned to Carnegie Hall in November and since those parts of the country of laudatory adjectives. tal last night with Liszt's son has been subjected to as been called rhapsodic s."

Horowitz, who is fundamentally sincerity, could not have selected a display of his best powers. It great sonata; but it is a piano ist cannot and does not fail to e. Mr. Horowitz is a virtuoso piano grasps his heart. The Eated study and the fruit of that tation of the work. In prostrat Horowitz became a high priest was thoroughly aroused.

uso exhibition beyond what the position itself made necessary. performance revealed the re of a searching and affectionate of the sonata and an unfalter purpose to make all the re of the pianist subservient to sincere interpretation of Liszt's right.

ne composition has been pern often enough to be familiar ll music lovers. It may well be noted whether any of those in last's audience ever heard it played er; few probably as well. It was genuinely musical and deeply right performance and it must have raised Mr. Horowitz largely in estimation of those who know no music and piano playing. It without question the best thing has done here. After the sonata pianist was recalled several es with prolonged applause.

St. Louis Daily
Globe-Democrat
February 15, 1930

Piano Wizardry of
Horowitz Astounds
in Brahms' Concerto

Russian Triumphs with
Symphony—Jazz Opus
Is Also Played.

BY HARRY R. BURKE.

Vladimir Horowitz and an orchestra are like flint and steel—but the spark they produce electrifies an audience. So, at least, at the Odeon

Rochester Journal
November 9, 1929

Horowitz Thrills
with Recital of
Sheer Beauty

By DAVID KESSLER

WHEN the ranks of pianistic immortals begin to thin, there need be no despair. One of the places has already been filled by a new maestro.

Detroit Free Press
February 27, 1930

HOROWITZ RECITAL
CAPTURES AUDIENCE

Russian Pianist Scores
Marked Triumph in
Wednesday Program.

BY CHARLOTTE M. TARSNEY.

When Vladimir Horowitz appeared with the Detroit Symphony, his dominating personality and electrifying performance caused such acclaim that a recital by the

Peoria Journal
January 29, 1930

Great Russian
Pianist Sways
Peoria Hearers

Another Packed House
Hears Horowitz in
Final Recital

By FRANCES NASH DONOVAN

Vladimir Horowitz, pianist, ap

peared in recital at the Majestic

Theater Tuesday night under the

Kansas City Times
February 12, 1930

Horowitz Is Young, Fiery, A Technical Colossus—An Especially Endowed Interpreter of Chopin—Novel Effect of Modern Technique Imposed Upon a Classic Background.

VLADIMIR HOROWITZ combines the fire of youth with a technical equipment unequalled in the annals of Fritschy concerts. Yesterday at the Shubert theater, he gave the usual Tuesday audience an experience it will not soon forget. The usual

Detroit Times, November 22, 1929

Big Audience Gives Noisy Reception to Horowitz

By RALPH HOLMES

Cincinnati Post
February 19, 1930

Artist, Horowitz Dazzles by Technic

By LILLIAN TYLER PLOGSTEDT

As the final attraction in the Artist Series, which, this season, has been unusually fine, Vladimir Horowitz appeared in a recital, again electrifying his audience by his superlative attributes on the

Fort Wayne Gazette
November 22, 1929

HOROWITZ HELD MARVEL OF AGE

young Pianist Hailed as Second Paderewski After Concert at Concordia College

Newark Evening News, November 6, 1929

Vladimir Horowitz's Recital Stirs Enthusiasm of Audience

rs. William S. Nelson's son
Denver Post,

IVID ARTISTR OF VLADIM

(By)
Denver had its first young Russian pianist, V.

Omaha News Bee, November 28, 1929

HOROWITZ HOLDS HIS AUDIENCE IN THRALL

New York Times
November 16, 1929

MUSIC
By OLIN DOWNES.

Vladimir Horowitz's Recital.

Vladimir Horowitz, who gave his first New York recital of the sea

son last night in Carnegie Hall, has sometimes been mentioned as a

young virtuoso of phenomenal ac

quirements, rather than as a mu

ician of the thoughtfulness and the

sincerity which he has increasingly displayed.

A virtuoso less serious and sincere would not have begun

his program as Mr. Horowitz did.

last night with the Brahms E minor

sonata, and would not have played

that sonata as poetically and con

tinently as he did. It is a long so

na—too long for the concert hall,

but it sounded unusually concise and

its wealth of romantic suggestion

was so conveyed that interest on the

part of the listener neither flagged

nor wandered.

Philadelphia
Enquirer, Feb. 22, 1930

HOROWITZ IS SUPERB ORCHESTRA SOLOIST.

Young Russian Pianist Gives Masterly Performance of Brahms Concerto

By LINTON MARTIN

Vladimir Horowitz, meteoric young Russian, who stands unassailably in the very forefront of present-day pianists of the younger generation, fairly swept the Philadelphia Orchestra audience off its feet at the concert in the Academy yesterday afternoon. His superlative performance of the Brahms B flat Piano Concerto quite swamped the other two numbers on the programme—the Haydn B flat major Symphony, No. 12, and the Beethoven "Leonore" Overture No. 3—in relative

Milwaukee Journal
January 27, 1930

More Plaudits for Horowitz

Pianist Gives Recital at Pabst and Again Wins Everybody

By RICHARD S. DAVIS
VLADIMIR HOROWITZ, the amazing young Russian who was

Seattle Star
December 4, 1929

Russian Pianist Given Ovation

By MADGE TALMADGE
Seattle music-lovers have heard much of the brilliancy of the young

St. Louis Times
February 25, 1930

THRONGS CROWD HOWARD HALL TO HEAR HOROWITZ

Magician of Keyboard Is Greeted With Uproar Lasting Several Minutes.

Youthful Pianist Holds Audience at Symphony Hall Spellbound

Brooklyn Standard Union, March 1, 1930

Horowitz Does Nothing Wrong Critic Says

THE SEASON'S second recital by Vladimir Horowitz, young Russian pianist, in his middle Vladimir Horowitz, pianist ap

A "Close-up" of the Faculty of the Austro-American Conservatory

By Florence Polk Holding

"Knowledge is of two kinds," said Samuel Johnson, more than a hundred and fifty years ago; "we know a subject ourselves, or we know where we can find information upon it. And every human being whose mind has not



OTAKAR SEVCIK,
head of violin department of the Austro-American Conservatory.

been debauched, will be willing to give all that he has to get knowledge." This profound reflection of a great mind is as applicable now as then, and he who desires knowledge has a natural curiosity about

those from whom such knowledge is to be derived. It heightens his imagination and increases the thrill of anticipation.

The founders of the Austro-American Conservatory of Music and Fine Arts at Mondsee, at the Salzkammergut, have gathered together a staff of instructors from among the best that Austria has to offer, and it is with genuine pride that they present these eminent masters to prospective students of the Conservatory.

First of all there is Otakar Sevcik, the Nestor of modern violin technic, who needs no introduction to students of the violin. Those who have wrestled with his stimulating exercises know how intelligently and logically they are graded, fitting so smoothly one into the other that the student is scarcely aware of the magnitude of the obstacle he has just confronted. To study at first hand with this great old master is in itself an imperishable experience as well as a great privilege.

Then there is Friedrich Buxbaum, one of the foremost cellists of Austria. He is a teacher of wide experience with many well-known and successful pupils to his credit.

For those studying chamber music there is Margaretha Kolbe-Jüllig, a pupil of Sevcik. Her knowledge in this field is wide, as she herself was the founder of the Woman's Quartet of Austria. She has become familiar to scores of students through her instructive historical concerts. Mme. Kolbe-Jüllig will coach students in quartets, quintets, trios and other combinations.

The piano department is headed by Dr. Paul Weingarten. He himself was a pupil of Emil von Sauer, and as a student was the recipient of many prizes. As a concert pianist he made tours through all the countries of Europe, going as far as the Dutch Indies. His interest, however, centered in his teaching and now he is one of the most sought-after teachers of piano in Vienna. Assisting Dr. Weingarten are Friedrich Wührer and Leonie Gombrich-Hock.

Dr. Theo Lierhammer heads the department of singing. This renowned lieder and oratorio singer has won an enviable reputation on the Continent, and also has met with marked success in his American appearances.

He specializes in German lieder and excels also in the lyrics of modern French composers. One of his best known American pupils is Roland Hayes. Assisting Dr. Lierhammer is Lotte Bunzel-Westen.

Professor Franz Schutz has charge of the organ department, and one of the privileges granted to organ students is the opportunity to use the beautiful organ of the Mondsee Church for practice.

The department of dancing is fortunate in having as its director Rudolf von Laban. Besides being thoroughly familiar with traditional dances, having gone so far as to visit the Indian Reservations of America in pursuit of certain esoteric rhythms at their source, Rudolf von Laban is primarily interested in the modern development of rhythmic movement and has designed many modern dances in the form of ballets, dance choruses and intimate dances.

The department of plastic arts has been entrusted to Egge Sturm-Skrila who has aroused considerable interest in the art world by his fresco paintings, examples of which may be seen on the walls of the Festival Playhouses at Salzburg.

For students of drawing, painting and sculpture, special excursions will be arranged, under competent lecturers and guided, for studies from nature in the marvelous scenic environment of the famed Salzkammergut as well as for visits to museums and castles containing private collections of art-treasures.

VOLPI LEUTO at Carnegie Hall, March 23

Volpi Leuto, the Finnish baritone, will give a recital at Carnegie Hall, New York, on Sunday evening, March 23, the occasion marking his American debut. The program prepared by Mr. Leuto is interesting and well



Photo by Kaatra Studio
VOLPI LEUTO

arranged. It includes two arias, one from Handel's Samson and the other from the Barber of Seville. The baritone also announces one group of German Lieder, by Schubert, Brahms, Schumann and Hugo Wolf. Another group consists of four songs, Italian, French, Spanish and English, and finally, to close the program, are pieces from the singer's native land, these being by Ikonen, Sibelius and Kuula and a Finnish folk song arranged by Palmgren. The baritone will have Doris von Kaulbach, pianist, as his assisting artist.

It was during Mr. Leuto's military service in Pori's regiment at Turku that he first won recognition for his voice, his fine impromptu singing attracting his regimental commander's attention. As a result, he was given daily leave from his military duties to study music with Naemi Friberg. Later he entered the College of Music in Helsingfors. After two years, he continued his studies in Vienna under Professor Corneil de Kuyper of the Academy of Music. Mr. Leuto returned to Finland in 1923, and gave his first recital at the Helsingfors Auditorium. Italy then called him, and he continued his studies under Signor Frederigo Corrado at Milan. Returning from Italy, Mr. Leuto made a concert tour of Finland, and later gave several recitals in Vienna. These appearances resulted in many splendid tributes from the press.

Since coming to America, Mr. Leuto has been pursuing his studies with Genaro M. Curci, one of whose songs he has programmed for his New York recital.

MARCH SERIES OF MANNES CONCERTS

The March series of symphony concerts under David Mannes at the Metropolitan Museum of Art began on March 1 with the second symphony of Brahms as the principal work given. In earlier years, two movements of this work had been given at Museum concerts, but this was the first time the complete symphony was played. The rest of the program included Smetana's Bartered Bride Overture, Tschaikowsky Theme and Variations from the third suite for orchestra, an arrangement by Helmesberger for string orchestra of three movements from

At the Sherman Square Studios



SIBYL SAMMIS MACDERMID,

the well known teacher, with many pupils now appearing successfully in public, and her composer-husband, James MacDermid, are among the professionals who make their home in the Sherman Square Studios. The MacDermaids find this new studio building ideal for their needs and in a location that is accessible to the various lines of transportation. Mrs. MacDermid will, in all probability, hold another summer class in New York this year which will be made the more enjoyable because of the sunny and airy studios she occupies.

Doris Doe, George Knisely, Mildred Johnson, Grace Keilt, Helen Clymer, Grace Holverscheid, Paul Mallory, George Simons and many others are among Mrs. MacDermid's artists.

A feature of her work is the Friday afternoon repertory class when each student, who qualifies to do so, is heard in a group of songs and arias.

Mrs. MacDermid has a long list of successful appearances in recital and oratorio to her own credit. She has sung all over the United States and in Europe. Her early studies were in Chicago and New York, with two seasons later under eminent masters in both London and Paris. This and her varied professional singing has equipped Mrs. MacDermid for the valuable work she is doing in her Sherman Square Studios.

Bach solo violin sonatas, Wagner's Siegfried Idyl and Ride of the Valkyries. Over 6,000 people heard the concert, which took place on one of the first spring-like nights of the year.

MUSICALLY FAMOUS TORONTO THE HOME OF HART HOUSE QUARTET

The Hart House String Quartet, which is making a series of appearances in New York City at the present time, may well pride itself upon the city which they call "home." Toronto, Ont., is the centre of musical culture in the Dominion of Canada. The famous Mendelssohn Choir, now entering upon its twenty-ninth year, always manages to fill Carnegie Hall on its annual New York visit and has been conceded by many to be the premier organization of its kind for the past fifteen years.

It is not generally known that Bach's St. Matthew Passion, under the direction of Dr. Ernest MacMillan, will receive its eighth annual performance in April. The Toronto Symphony Orchestra appears weekly under the direction of Dr. Luigi von Kunits.

Since the advent of the Hart House String Quartet in Toronto, where they manage, between their vast tours, to give fourteen concerts annually, there have sprung up two other very capable quartets which give a series of six concerts each. In addition to all this, and the usual star artists at Massey Music Hall (which seats 3,500), the Imperial Oil Company sponsors a weekly symphonic program over the radio. It is little wonder, then, that there should be a natural interest and desire by the youth of this city for musical development, and it may cause a great deal of astonishment on the part of outsiders to learn that the Toronto Conservatory of Music maintains a faculty of over 300 teachers and has an enrollment of more than 6,000 pupils. The Conservatory examinations, held semi-annually at various centres throughout the Dominion of Canada, are taken by more than 20,000 examinees.

To Toronto must go the credit this year of presenting four important first performances on this continent, namely, the Delius String Quartet, by the Hart House players; Vaughan Williams' opera, Hugh the Drover; Constant Lambert's The Rio Grande, for chorus, orchestra and piano, and Faure's Requiem.

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BRAILOWSKY

Washington Herald

"Brailowsky displayed magnificent technique and musicianship."

Washington Post

"It was a brilliant performance. The concerto served to present the pianist's outstanding sense of rhythm, his beautiful crisp tone, the individual loveliness of his singing tone, and the warm beauty of his tone coloring."

Washington Daily News

"There has been nothing to compare with it since Gabrilowitsch played the Brahms Concerto here. Brailowsky is a marvelous interpreter of Chopin. It was a joy throughout and the pianist was recalled again and again by an admiring audience and his applauding colleagues."

Baltimore Morning Sun

"This slim, boyish looking chap gave an impression of being excessively unassuming and at the conclusion of the concerto, when there were cheers and bravos from the audience, he still remained quiet as he answered the recalls. In the Chopin Concerto his performance seconded only that of Josef Hofmann."

Baltimore Post

"He raised his audience to an unprecedented pitch of enthusiasm."

Baltimore Evening Sun

"Brailowsky has been called the passionate poet of the piano. This designation all who heard him last night found most apt for Mr. Brailowsky's conception to an almost greater degree than that of any artist now before the public is poetic . . . Those delicate, sensitive fingers are like bits of steel, hinged so as to seem incapable of lateral motion and infallible in their precision. More, he has such complete command of the keyboard as to overcome the rigidities of the instrument and to give it a limpidness and pliancy most extraordinary. Though not deficient in virility and power, he can give his tone the most caressing quality or produce the sweetness of a bell. Almost boyish in appearance and modest in his bearing, he showed in the first chords that he must be counted among the very elect, and his interpretation of the concerto proved to be singularly clean, aesthetic and lovely throughout, and elicited a burst of approbation such as is not usual here."



Soloist six times with the New York Philharmonic-Symphony Orchestra: in Philadelphia, Washington, and Baltimore, under Willem Mengelberg, Jan. 6, 7, and 8, 1930; in New York City under Bernardino Molinari, Feb. 6, 7, and 9, 1930.

**NEW YORK RECITAL
CARNEGIE HALL
MARCH 3, 1930**

Olin Downes, New York Times

"Brailowsky Delights Again"—(Headline)

"Alexander Brailowsky has often played in this city, but those who had not heard him this season before he played last night in Carnegie Hall may have encountered new qualities in his interpretations. These qualities had to do with a greater breadth and a greater preponderance of intellectuality in his performances than this writer had observed before."

"As soon as these words are read the conclusion will probably be that by 'intellectuality' is meant a 'deeper,' but perhaps also a drier style. Nothing is further from the fact. An artist cannot have too much intellect; indeed he can never have enough. He can have too little feeling or imagination to balance his technic and his thinking, but that is entirely another matter, and certainly has no application to Mr. Brailowsky. His style has now more saliency, more contrast and power than before. "He is a born pianist and essentially a romantic player. In past seasons, and again last night, he proved himself to be a Chopin interpreter to the manner born and to excel in those works which had a poetical or rhapsodic tinge. But on this occasion he not only rejoiced in the romantic style, but added Bach, Scarlatti, Schumann, Debussy, Rimsly-Korsakoff, Mousorgsky to his palette, with the Wagner-Liszt Tannhäuser overture announced as a rather flamboyant finale. In his first group of Bach and Schumann, Mr. Brailowsky's intellectual leanings, to which we have referred, showed to excellent advantage."

"The contrast between the Bach of the Chaconne and the Scarlatti of the A major sonata was fortunate, and Mr. Brailowsky played Scarlatti with brilliancy and sparkle. He did not too greatly exaggerate the tonal proportions of music not conceived for a modern grand piano. His Schumann had a fine breadth of phrase, depth of tint, and a free lyricism. The variations sounded rather as an incomparable improvisation upon a theme than as the tight-rope feats that some pianists represent them to be. . . . a performance of interest, vitality and rhetorical significance."

Linton Martin, Philadelphia Inquirer

"That admirable pianist, Alexander Brailowsky, played the Chopin E minor Concerto with the simplicity and symmetry of great interpretive art. Its deathless brightness of beauty makes it well worth hearing and it was gloriously suited last night to the technique and temperament of the soloist, who played it with alluring loveliness and poetic persuasiveness. He captured the true mood of the music with mellowess of artistry untainted by meretricious tricks of surface sensationalism."

Philadelphia Bulletin

"The soloist of the evening, Alexander Brailowsky, won an enthusiastic reception by his masterly and deeply felt playing of the Chopin Concerto."

Samuel L. Laciar, Philadelphia Public Ledger

"Mr. Brailowsky played the Chopin concerto with a success that has not been paralleled here by any pianist since Vladimir Horowitz. The performance of this long, difficult (and somewhat tedious, although entirely pianistic) concerto was masterly from beginning to end, the technique of the soloist being fluent and his interpretation thoroughly artistic. Mr. Brailowsky's tone is of beautiful quality, and this was exhibited to great advantage in the slow movement, while his rhythmic sense was flawless throughout."

Washington Evening Star

"Brailowsky is a remarkably brilliant pianist and an individual who gives fresh life and forceful meaning to that romantic composer, Chopin. The liquid charm of his tone color especially noticeable in the romance and larghetto of yesterday's concerto won the audience to high enthusiasm and the lightness of his command of trills and runs in the more vivacious last movement won many recalls for the pianist at the conclusion of the concerto."

New York Times

"His performance of this singularly appealing example of Chopin's extraordinary genius was instinct with vitality and emotional richness."

New York Herald Tribune

"A remarkably brilliant performance, characterized by high spirit, fluency and vigorous momentum, and, in the finale, notable speed. Mr. Brailowsky was fervently applauded and recalled."

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NEW YORK CONCERTS

(Continued from page 16)

Oskar Shumsky, twelve-year-old violinist. This talented boy, who has already made numerous friends among both the children and the grown-ups, played with verve and charm. He has a facile technic, good bowing and feeling for nuances. His stage manner, too, is commendably modest and easy. At the close of his number, he was recalled, not once or twice by his young admirers but many times. He was greeted warmly as well by the conductor and orchestra members.

A number which held the youngsters spell-bound was Schreiner's Concerto Grosso, The Worried Drummer. S. Goodman, with his instruments in full view at the front of the stage, manipulated the tympani, snare drum, big drum, small drum, triangle, tom-tom, glockenspiel, xylophone, tambourine, bells, castanets, Chinese cymbals, with astonishing ease and precision. They kept him so busy that at the close he was even employing his mouth to shake the bells. Needless to say, he received his full share of applause.

The Blue Bells of Scotland was the song selected for the children to sing, but Conductor Schelling shook his head sadly at the close. He hopes for better singing next time. The program closed with Ravel's Bolero, the fascinating Spanish number which has won popularity on other symphony programs this season.

Mildred Kreuder

The good-looking contralto of Temple Emanuel-El, New York, was much admired, applauded and encored at her debut recital,

under the auspices of the Madrigal Society, Marguerite Potter, president, at Chalif Hall. She began with a classic by Rossi, followed by Brahms songs, in which lovely voice, personality, and perfect enunciation of German were noted; each song received its proper vocal interpretation with rich tones, joy, atmosphere, or playfulness, leading to an encore. Poldowski, Rabey and Fauré songs in French were likewise well articulated, being notably graceful and facile in treatment. Many lovely flowers were here presented by admirers. German lieder by modern composers displayed further attainment in the beauty of detail of Wolf's Verbogenheit, of poise in Reger's Wiegenlied and power in Zueignung by Strauss. The list concluded with Hagemann's Do Not Go; Chadwick's Danza; MacDowell's Long Ago and Cadman's Spring Song of the Robin Woman (from the opera Shanewis); the last-named, especially, gave the fair singer best opportunity for her temperament and range. Carroll L. Hollister played excellent accompaniments.

At the Park Central Hotel luncheon preceding the recital, Marie Miller, harpist, was guest of honor, president Potter telling the 100 or more seated at tables of the Madrigal Society and its functions, and Miss Miller gave an interesting talk on the harp.

Edwin and Jewel Bethany Hughes

Edwin and Jewel Bethany Hughes gave the second of their two-piano recitals for the season on Saturday evening at Town Hall,

assisted by Percy Grainger in one of his own compositions.

The program began with a Fugue in C Minor by Mozart. This was followed by the Variations on a Theme of Beethoven by Saint-Saëns, an exceedingly interesting work in fourteen parts. Then came a waltz suite by Heinrich Gebhard, heard for the first time in New York. In contrast to this was Grainger's Green Bushes, also heard for the first time in New York. The final number on the program was a Rachmaninoff group, three pieces from op. 17.

In this, as in past programs, Mr. and Mrs. Hughes gave impressive evidence of their individual and collective musicianship. They have sympathetically merged their two personalities into a single whole, and they give to the work interpreted such freedom and vitality as one might expect from a solo artist, unhampered by the exigencies of synchronization.

The Saint-Saëns number was particularly effective, and the large audience which attended this recital was evidently delighted with it. The same enthusiasm was caused by Gebhard's waltz suite. This composer has a wealth of invention as well as constructive skill, and has set together a charming group of concert waltzes, brilliantly arranged. The work is full of beauty, and most grateful to perform.

Grainger's Green Bushes was played in its arrangement for two pianos, six hands. A note says that the Green Bushes tune on which this passacaglia is based is one of the best known and widest spread of folk songs in England. The versions of the melody used in this setting were gathered by Cecil J. Sharp in Somerset and by Mr. Grainger himself, in Lincolnshire. The work has been issued in several arrangements, the one for orchestra being well known. This arrangement for three players at two pianos is completely satisfying, and aroused so much enthusiasm that a portion of it had to be repeated. Mr. Grainger made some humorous introductory remarks, very informal and very informative, as is his way. He told the audience what it was all about, and gave them more pleasure than they would otherwise have had.

Rachmaninoff is always delightful, as everyone knows. This is one of the world's composers who has invention of an unusually high order, and when his name appears on the program the public is ready to receive what he has to offer with joy. Such was the case with these three pieces from his op. 17, a romance, a valse and a tarantelle.

As already said, the playing of Mr. and Mrs. Hughes attained a high order of perfection, and when Mr. Grainger was added so as to make a trio, this perfection was maintained. The entire affair was a highly pleasing as well as artistic occasion.

MARCH 9

Philharmonic-Symphony

Standing room only was available at an early hour Sunday afternoon for Toscanini, the Philharmonic and a program consisting of the Beethoven Eroica and the seventh symphony. And it was not surprising. Those who were fortunate enough to be present at this concert enjoyed what again proved to be a great musical treat; one that mere words do not adequately express.

The seventh symphony has been heard here numerous times, under various batons, but rarely has it been so magnificently read. The Eroica was likewise superb.

Pro Musica

Pro Musica gave its third concert of the season at Carnegie Chamber Music Hall on Sunday evening, the program being the first performance of new works by American composers. There was a suite for piano and string quartet by Ruth Crawford. It was attractive, modern and interesting, and excellently interpreted by Colin McPhee and the New World String Quartet. A work entitled Pentagram, for two pianos, by Rudhyar, was announced, but two piano pieces were substituted. They were played by the composer himself. Wallingford Riegger's Study in Sonority, for ten violins, was given. This, by the way, was not a first performance, for the work has already been heard here, though, as the program says, this was the first performance in the original version; that is to say, this time ten solo violins were used, while in the orchestra performance at Carnegie Hall the entire violin section took part. This is a remarkable work, impressively written by the winner of one of Mrs. Coolidge's chamber music prizes. It was played by senior and graduate violinists of the Neighborhood Music School and conducted by the composer. Ten songs by Otto Luening were sung by Ethel Codd-Luening, accompanied by the composer. These are all miniatures, very attractive. Mr. Luening appears to have an interest in the romantic. Adolph Weiss was represented by his third string quartet, which was played by the New World String Quartet. Very nice writing by this modernist, a pupil of Schoenberg.

The Pro Musica Society is doing good work in offering American composers an

New York Concert Announcements

*M: Morning. A: Afternoon.
E: Evening.*

Saturday, March 15

Josef Hofmann, piano, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). Arvida Valdane, song, Town Hall (A). Maarten van Geldern, song, Town Hall (E). New York Matinee Musicale, Chalif Hall (A).

Sunday, March 16

Philharmonic-Symphony Society, Metropolitan Opera House (A). Society of the Friends of Music, Mecca Auditorium (A). New York Chamber Music Society, Plaza Hotel (E). The Music School of the Henry Street Settlement, The Playhouse (E). Phyllis Grossman, piano, Steinway Hall (A). Copland-Sessions Chamber Music, Steinway Hall (E). Giulio Ronconi, song, Engineering Auditorium (E).

Monday, March 17

Rhea Silberta and distinguished artists, Hotel Ansonia (A). The Beethoven Association, Town Hall (E).

Tuesday, March 18

Albert Spalding, violin, Carnegie Hall (E). Musical Art Quartet, Town Hall (E).

Wednesday, March 19

Maud von Steuben, song, Carnegie Hall (E). Rita Neve, piano, Town Hall (E). Norman J. Carey, song, Steinway Hall (E). Maria Bonilla, song, Engineering Auditorium (E).

Thursday, March 20

Philharmonic-Symphony Society, Carnegie Hall (E). Levenson-Maduro composition recital, Town Hall (E).

Friday, March 21

Philharmonic-Symphony Society, Carnegie Hall (A). Columbia University Glee Club, McMillan Theater (E).

Saturday, March 22

Philharmonic-Symphony Children's Concert, Carnegie Hall (M). Levitzki, piano, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). Martha Baird, piano, Town Hall (A). Amy Ellerman, song, Town Hall (E).

Sunday, March 23

Volpi Leuto, song, Carnegie Hall (E). Manhattan Symphony Orchestra, Mecca Auditorium (E). Anastasia Rabinoff, song, Guild Theater (A). Barrere Little Symphony Orchestra, Guild Theater (E). Eulalie Domingo, piano, Steinway Hall (E). Germaine Schnitzer and Ignace Hilsberg, two-piano, Town Hall (A). Edwin Strawbridge, dance, Booth Theater (E). An Evening of Music, John Golden Theater.

Monday, March 24

Bryce Fogle, song, Town Hall (E).

Tuesday, March 25

American Orchestral Society, Carnegie Hall (A). Bea Hobart, song, Carnegie Hall (E). St. Cecilia Club, Town Hall (E).

Wednesday, March 26

Schola Cantorum, Carnegie Hall (E). Compinsky Trio, Town Hall (E). Arturo de Filippi, song, Steinway Hall (E).

Thursday, March 27

Philharmonic-Symphony Society, Carnegie Hall (E). The Chamber Music Guild, Town Hall (E). Helen Schafmeister, piano, Steinway Hall (E).

Friday, March 28

Philharmonic-Symphony Society, Carnegie Hall (A). The Conductless Symphony Orchestra, Carnegie Hall (E).

opportunity to give public presentations of their latest efforts.

The Barbizon

Louise Bernhardt, mezzo-contralto, was the soloist at the tea recital in the New American Artists Series at The Barbizon Sunday afternoon. Her program consisted of works by Peri, Caccini, Pergolesi, Respighi, Brahms, Fauré, Leroux, Tchaikovsky, Guion, Homer, Cui, Bax and Dobson. Miss Bernhardt is well known on Broadway, having appeared recently in Artur Hammerstein's production, Sweet Adeline. She also has been heard in opera, as a member of the American Opera Company, and in oratorio and concert.

Miriam Sigler

In the evening at Steinway Hall Miriam Sigler, contralto, presented a program consisting of Palestinian and Jewish folk songs. A good sized audience marked the occasion, and the singer was enthusiastically applauded throughout a most interesting program. The New York Times especially commended the native feeling and understanding with which Miss Sigler sang this music.

Manhattan Symphony Orchestra

The fifteenth concert of Henry Hadley's Manhattan Symphony Orchestra drew a fair sized audience to Mecca Auditorium on Sunday evening.

According to his custom Dr. Hadley offered an American made composition, this time a Nordic Symphony by Howard Hanson, a young Nebraskan. Mr. Hanson conducted his own work, which is well written, expertly scored and replete with real musical ideas. It was well received. Ezra Rachlin,

(Continued on page 26)

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—Manchester Guardian

LONDON

The Times

Mr. Egon Petri, who played the Sonata (Beethoven's Hammerklavier) at the Wigmore Hall on Friday evening, had complete control over the capricious flights of the composer's imagination. Nor was his performance only a marvellous piece of musical ratiocination, which might be admirable but cold. There were tenderness and poetry in his interpretation, and, just as a sculptor works the surface of his material to enhance with the play of light upon its texture the beauty of a grand conception, Mr. Petri used his command of tonal colour to soften here and there the rugged outlines of Beethoven's music. If anything must be played and listened to after this Sonata, the only composer who will serve is Liszt, and Liszt at his most brilliant. Mr. Petri chose the six Paganini Studies, and showed further that brain and hands capable of the Hammerklavier Sonata can make of these pieces something finer and more enjoyable than the mere virtuoso, performing them to display his technique, can ever achieve.

Morning Post

If a few more pianists played Liszt like Mr. Petri plays him, there would be less nonsense talked about the superficiality and metricalness of that great musical thinker. At his recital in the Wigmore Hall on Friday and at the end of a programme that contained a group of Four Ballads by Chopin and Beethoven's Hammerklavier Sonata, Mr. Petri gave us a marvellous performance of the Six Paganini Studies, making the poetry and the meaning of each and all as clear as daylight. The secret of his success, apart from any question of technical virtuosity, lay in his ability to make the ornaments, however florid, however difficult, part of the general scheme of the music. The result was sheer delight. I do not know which I enjoyed the most, Campanella, Staccato, or La Chasse. All were presented exactly, one felt, as Liszt himself must have presented them. It is so easy to realize when something is exactly right.

Daily Telegraph

Viewed from any standpoint his performance of the Hammerklavier Sonata was a fine achievement. In the whole literature of the piano there is no work that demands in fuller measure a combination of rare intellectual grasp and technical control, or such sustained mental and executive powers, and to say that Mr. Petri's mastery of it was complete in all respects is to offer him the highest tribute.

Sunday Times

Mr. Egon Petri's pianistic abilities have always been conspicuous; his recital in Wigmore Hall extended respect for them, and for some other aspects of the art of the piano.

Grouped under the three heads, by countries, his programme of modern European music swung about the single Italian work—Busoni's "Fantasia contrapuntistica"—in more than the one sense. It is no fairy palace that is here evoked from a chip of Bach, but the fortress, formidable and forbidding, of a remarkable intellect. There can be few pianists besides Mr. Petri who, even with the advantage of so magnificent a pianoforte under their hands, could make it sound anything like so near piano music.

Manchester Guardian

Mr. Egon Petri played the solo part of Liszt's A major Piano Concerto with a mastery, a maturity of style, and a wealth of tone that confirmed one's impression of him as one of the players in the direct Lisztian line of descent.

Musical Opinion

Petri left us under the impression that though the brilliance of his Liszt performances was unsurpassable, he held even greater power in reserve. Such a recital perpetuates the Weimar School, whose past achievements raised the quality of piano technique and interpretation.



PARIS

Le Monde Musicalement

This artist is the pupil of Busoni. He certainly has much of his master's individual and prodigious technique and it is from him that he gets this great art of plastic sonority and of attack, but he has his own individuality: he is definitely "from the North" . . .

In the Brahms Variations on a Theme by Paganini, M. Petri does not mind letting us see, if such is our pleasure (though he does nothing to encourage it) his formidable and so facile technique; he dazzles us by his exactitude, the prodigious facility in the glitter of a staccato, a volley of octaves, a cascade of arpeggios or a rocket of chromatic runs.

At the end of an enormous success M. Petri gave us an encore a Chopin Nocturne and the A flat Ballade, which recalled very clearly the prodigious performance of his master, Busoni.

BERLIN

Berliner Tageblatt

It was a great evening on which the concert of Egon Petri, who stands in the front rank of present-day pianists, took place. Brilliant in his technique of the Busoni school, great in his command of form, he is at the same time spiritual and modestly aloof in passages of lyrical sensitiveness, always placing the individual behind the work.

Vossische Zeitung

Petri is the pianist of meticulous clearness, of technical purity, unmoved and with complete detachment towards his own playing. In this mental reserve, however, there is so much personal style that it does not degenerate into intellectual barrenness. Petri is without doubt one of the most notable individualities among pianists today.

Berlin Morgenpost

During the course of no less than thirty-one concerts in Russia, recently, Petri was acclaimed like a god of the piano. This is entirely comprehensible to anyone who heard his second recital at the Hochschule which was devoted to Beethoven and which revealed an absolutely supreme mastery of the piano. A closely packed hall loaded Petri with honors.

Volkzeitung

Towering above most of the other concerts of the season, stood Egon Petri's piano recital. The manner in which this artist mastered Beethoven's powerful Hammerklavier Sonata and Brahms' Paganini Variations was worthy of the highest praise. One could heartily join in the stormy applause of the musically intelligent audience.

Berliner Zeitung am Mittag

With a stupendous, actually exciting virtuosity and musical penetration did Egon Petri play three new Busoni studies "for the development of polyphonic playing."

Signale der Musikalischen Welt

Egon Petri's technique is not only astounding for its physical qualities but also for its intellectuality. (Bach-Busoni's counterpoint phantasy in the 5th College Hall evening of Petri.)

Deutsche Zeitung

Petri's Chopin evening permitted the prodigious technical gift possessed by this pupil of Busoni to be fully displayed. The program (24 preludes, the sonata in B flat and 12 studies, op. 25) was peculiarly fitted to bring out all his fine qualities. The electrifying influence of such eminent virtuosity on the audience naturally loosed storms of applause.

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NEW YORK CONCERTS

(Continued from page 24)

boy pianist extraordinary, played Beethoven's Third concerto, in C minor, with remarkable technical ability and genuine musicianship. The difficult cadenza in the first movement was a real tour de force.

Emilio Puyans, recently appointed Cuban counsel to Vienna, played the solo part in Chaminade's Concertino for Flute with a fluent technic and much taste.

Dr. Hadley conducted the orchestra in well played numbers, which included Massenet's Phedre overture and Rhapsody Espagnole by Chabrier.

Edythe Browning

In the afternoon at Town Hall a large audience gathered to hear the recital of Edythe Browning, soprano. Every moment of her singing appeared to be thoroughly enjoyed by her listeners, who applauded her offerings enthusiastically. Beginning her program with the aria *Pace mio Dio* (Verdi), she continued with numbers by Grieg, Brahms, Liszt, Massenet and other com-

posers, and concluded with five English songs. Miss Browning has a voice of fine quality and wide range, and sings with the intelligence of an experienced artist. Her diction in the various languages was commendable, and her interpretations were marked with style and finesse. She received many recalls and encores, to which she responded. Vito Moscato was at the piano.

MARCH 10

Arthur Loesser

At Town Hall Arthur Loesser gave his first New York recital since he became a member of the Cleveland Conservatory faculty two years ago. A large audience gave the distinguished pianist a warm welcome.

The pianist played a program well calculated to show his musicianship, eminent technical powers and versatility. He began with Bach's fifth French Suite, in G, which he projected with absolute clarity of detail, brilliant tone quality and just the proper spirit. The same can be said of his playing of Beethoven's Sonata in C major. Mendelssohn's beautiful Prelude and Fugue in E minor drew thunderous applause.

Few pianists have gained the distinction of receiving dedications from Godowsky—Mr. Loesser is one of them, and he played, for the first time in public, that master's prelude and fugue for the left hand alone, his own particular property. The difficult number was perfectly played, all its polyphony being given the utmost perspicuity. The list contained, further, another Godowsky number and pieces by Ravel and Albeniz, to which were added the customary encores.

Ethyl Hayden

Ethyl Hayden was heard in her first New York recital since her recent European tour, at Carnegie Hall, before a large and appreciative audience. Miss Hayden is blessed with a soprano voice of pure, beautiful, lyric quality, and while she has always been known for this gift, on this occasion she displayed an even greater capacity for portrayal of moods, style and tone color. Miss Hayden is capable of conveying these qualities with sheer beauty of tone, and added to this is a sensitive regard for phrasing, poetic punctuations and the projection of subtler meanings by her combination of tone and text. Her interpretations are always expressive, not merely of the superficial, but of feelings which necessitate plumbing depths.

The program was unusually interesting. It opened with Gluck's noble aria, *Di questa cetera*, and the aria with violin obbligato from Mozart's *Re Pastore*. The latter is in itself a difficult feat to achieve, and few singers can deliver it with the poise and fluency, the detailed phrasings of which Miss Hayden is capable. A Brahms group included *An Ein Veilchen*, *Ich Sah Als Knabe*, *Lerchengesang*, and *Mädchenfuch*. There were also two songs by Erich Wolff, and several songs by Richard Strauss. Last came songs of contemporaneous composers, most of which are rarely heard.

Miss Hayden is a valuable member of the concert field. In fact, the concert program is her just medium of expression, for the soprano can make of every individual song a complete idea, which needs no surrounding forms other than her discriminating, musically understanding of it.



SWEET ADELINE'S 28th BIRTHDAY.

The same group of men who were present at the sale of Sweet Adeline twenty-eight years ago were again brought together on the occasion of the renewal of the copyright at Adeline's twenty-eighth birthday party. The participants are shown in the accompanying photograph. Left to right (standing): Isidore and Jay Witmark, the publishers, and (seated) Harry Armstrong and Dick Gerard, writers of the song.

News from the Marchesi Studios

Astra Desmond gave a successful concert at Wigmore Hall, London, in December, in the presence of her delighted teacher, Mme. Marchesi. She has studied six years with Mme. Marchesi, who has been able to impart everything that concerned the art of singing to her gifted and responsive pupil. Miss Desmond is regarded today among the leading singers of England. Her program was said to be one of the most advanced and balanced heard in a long time.

The London Times commented: "One was moved to admiration at the quite unusual nimbleness and flexibility with which Astra Desmond ranges the compass of a contralto voice of luscious magnificence and weight."

Mme. Marchesi's Australian coloratura soprano is touring in German opera houses. Nora Sabini, from the 1928 Marchesi opera class, and the one to whom Nigel Playfair gave the first soprano part in *The Beggar's Opera*, also sang in opera from a London broadcasting station, under the direction of Sir Percy Pitt, with much success. She recently entered a competition held by the Columbia Record Society and was one of the twenty selected from five thousand competitors together with Mme. Marchesi's baritone, Mr. Lynex. Ten out of the twenty competed at the last, and the two final ones at the end were both Mme. Marchesi's artists: Nora Sabini and Mr. Lynex.

Dorothy Careme, also of the 1928 opera class, sings the principal soprano role in *Lilac Time* in London and on tour.

The twin contralto duettists Meduria scored at the Brighton Pavilion and at Dan Godfrey's Eastbourne Concerts. Dorothy Keene from Brighton was chosen from among 300 competitors for an important engagement.

And not the least is her star pupil, Gladys Field, who has studied four years with Mme. Marchesi. She made her debut last year at the Paris American Woman's Club, and in December made a successful appearance in Town Hall, the Isle of Wight, where after her first aria the audience stormed the platform. She has a voice of much beauty, depth of range and agility, possessing a trill that might make any light lyric coloratura envious. She is a light lyric contralto of the Rossini type. Miss Field will sing all the contralto coloratura parts in Rossini's operas with a touring Italian opera company.

Bobby Kiss in Recital

Bobby Kiss, thirteen-year-old pianist, pupil of Louis Finton of New York, will give his annual recital at the Bronxville

Schools Auditorium in Bronxville, N. Y., on March 16.

Bobby has been considered a prodigy for some years past. He won the much coveted Bamberg scholarship in 1927 in competition with many others. His work, under the excellent tutelage of Mr. Finton, has been constantly improving, with the result that each year brings renewed interest in his recitals.

Many teachers in Westchester County are much interested in Bobby because they feel that his unusual talent serves as a stimulus to their pupils to aspire to the heights that this boy has attained. Some of these teachers are Mr. Christian, head of the music department of the Bronxville schools; Eleanor Cumings, pianist and teacher, with studios in Bronxville, Larchmont and New York; Nathalie Force, Mrs. J. A. Currey, Mrs. Robert J. Horr, Thomas J. Hughes, Rhoda Inness, Alice Johns, Joy Keck, Miss Liphardt, Miss Nicols, Mrs. Alfred Remy, Mrs. Beatrice S. Godwin, Ethlyn Salter, Mrs. E. Smith, Mrs. George Van de Carr, Evelyn Waite and Frank Warner.

Attracting a large audience, Bobby's recital is considered one of the leading musical events of the Westchester music season.

Oscar G. Sonneck Leaves \$47,610 Estate

Oscar G. Sonneck, vice-president of G. Schirmer, Inc., who died on October 3, 1928, left an estate of \$54,590 gross, according to the appraisal on March 11. The net value is \$47,610. After the expiration of certain trusts the principal will be devoted to musical purposes. Among the beneficiaries will be The Musicians' Foundation, The Edward MacDowell Association and the Library of Congress Musical Division.

Barth Makes Deep Impression

Hans Barth, pianist, will give a recital in Worcester, Mass., in April, on the harpsichord, piano and the quarter-tone piano. He will also play next month with the Choral Club of Yonkers, and has been engaged to give a lecture-recital on the quarter-tone piano at the Dalton School, New York City, in the near future.

Franz Listerman Dies in Chicago

Franz Listerman, well known New York cellist and for eight years manager of the American Orchestral Society, died in a Chicago hospital on March 11, of a brain tumor. For a number of years, Mr. Listerman was a member of the New York Symphony and the Metropolitan Opera House orchestras.

Walter Damrosch Sells Home

Walter Damrosch, through Wm. A. White & Sons, has sold his house, No. 146 East 61st Street, New York, to No. 777 Lexington Corp. Dr. Damrosch bought the property in 1905 and has since occupied it as his home.

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Twenty-first Week at Metropolitan

L'Elisir d'Amore will have its revival on Friday evening of next week with Fleischer, Falco, Gigli, DeLuca and Pinza, with Serafin conducting.

Other operas of next week will be: Madame Butterfly, Monday evening, with Mueller, Bourskaya, Wells, Jagel, Basiola, Ananian, Malatesta, Bada, Gandolfi, and Belzecca conducting; Louise, Wednesday evening, with Bori, Telva, Swarthout, Flexer, Divine, Doninelli, Ryan, Dalossy, Egener, Besuner, Wells, Falco, Parissette, Savage, Trantoul, Rothier, Ananian, Gustafson, Cehanovsky, D'Angelo, Tedesco, Paltrinieri, Bloch, Windheim, Miss DeLeporte, dancer, and Hasselmans conducting; The Tales of Hoffmann, Thursday evening, with Morgana, Bori, Sabaneeva, Swarthout, Wakefield, Tokatyan, Danise, Ludikar, Rothier, Bada, Meader, Altglass, D'Angelo, Picco, Cehanovsky, Gabor, Wolfe, and Hasselmans conducting; Aida, matinee on Friday, with Mueller, Branzell, Doninelli, Ransome, Danise, Ludikar, Macpherson, Paltrinieri, Miss DeLeporte, dancer, and Serafin conducting; Lohengrin, Saturday matinee, with Stuckgold, Kappel, Melchior, Whitehill, Tapiole, Cehanovsky, and Riedel conducting; Faust, Saturday night, with Guilford, Swarthout, Wakefield, Trantoul, Basiola, Pinza, Wolfe, and Hasselmans conducting.

At next Sunday night's Opera Concert, for the benefit of the Metropolitan Opera Company Emergency Fund, Bori, Doninelli, Swarthout, Tokatyan, Basiola and Rothier will sing, and Pelletier will conduct.

Dr. Edward Collins to Teach at Chicago Musical College Master School

Dr. Edward Collins, one of the most gifted of American pianists, and a composer of note, will hold master classes in "piano musicianship" at the Chicago Musical College between June 23 and August 2. The course will be divided into a series of twelve discussions designed to awaken the interest of the piano student in the broader and more modern phases of his art. Besides this course, Dr. Collins will give private and class lessons in piano.

Dr. Collins has offered two scholarships—one for two private lessons weekly, and one for two classes weekly. Competition for these scholarships will take place at the Chicago Musical College on June 15 at 2 p.m.

Ponselle Soloist with S. I. Choral Club

The Staten Island Choral Club of seventy voices, Lillian R. Littlefield, director, will give a concert on March 31 at the new St. George Theater, St. George, S. I. Rosa Ponselle will be the artist this year, a re-engagement from two seasons ago. This will be the eighth annual concert of the organization.

Cadman's Thunderbird Suite Wins Success

Just before leaving for a two weeks' period of concentrated work in a quiet retreat near Fresno, Cal., Charles Wakefield Cadman received word from friends in England of the success with which his Thunder Bird Suite met when played by the Symphony Orchestra

of Birmingham, England, under the leadership of Francis Cantell, on January 31.

Mr. Cadman also just learned from his publishers of the release of three new numbers of his Innesfail, a song of Celtic flavor, with words by Nancy Buckley of San Francisco; Golden Sunset, a ballad number for medium voice, whose words were written by Elsie Long, and The World's Prayer, his sacred chorus of peace, now arranged for solo number.

Intercollegiate Glee Club Contest

Eleven universities or colleges were entered in this year's Intercollegiate Glee Club contest held at Carnegie Hall on Saturday night, March 8, this being the fourteenth annual contest. The winner this year was the glee club of George Washington University, which made its local debut at this time and had only recently won its first sectional contest. Second place went to Yale University, and Ohio State University was a close third. The prize song was Morley's Hark, Jolly Shepherd. The judges were Harvey D. Gaul, chairman; Margaret Dessoff and Channing Lefebvre. The competing clubs were: Dartmouth, George Washington, Yale, Wesleyan, Penn State, Fordham, North Carolina, Columbia, Ohio State, New York University, and Princeton.

Although included on the program, the University of Oklahoma did not appear, for the benefit of the Metropolitan Opera Company Emergency Fund, Bori, Doninelli, Swarthout, Tokatyan, Basiola and Rothier will sing, and Pelletier will conduct.

The program began with the choice song of each club, all of the numbers in this group being more or less well known classic selections. The Prize Song followed, and for the last group each club sang its own college song. At the close of the program the University Glee Club of New York, under Channing Lefebvre's direction, contributed four delightful numbers, with George Mead as accompanist. Then, as at each annual contest, the combined clubs sang Kremer's arrangement of Prayer of Thanksgiving. The Star Spangled Banner, listed as the final selection, was omitted.

These Intercollegiate Glee Club contests were started by the Intercollegiate Musical Corporation, and the success of the undertaking is due chiefly to Albert Francis Pickernell and Harriet Pickernell, who have devoted a great deal of time and effort to this work. Mr. Gaul, in his brief address before announcing the winners, paid a fitting tribute to Mr. and Mrs. Pickernell which the large audience most enthusiastically applauded. Such contests as these are of great value to the colleges musically and it must be gratifying to all concerned to note the increasing interest and enthusiasm.

Mr. and Mrs. Hughes and Grainger in Recital

Percy Grainger took part with Edwin and Jewel Bethany Hughes in the performance of his Passacaglia on Green Bushes for two pianos, six hands, at the evening of two-piano music given by Mr. and Mrs. Hughes in Town Hall on March 8.

Mr. Grainger writes as follows of Green Bushes: "The Green Bushes tune on which the Passacaglia is based is one of the best

ALEXANDER KIPNIS,

Russian basso, of the Chicago Civic Opera Company, who has been reengaged for another season with that company. After completing his opera season, this busy artist fulfilled several recital engagements, traveling 4,000 miles and arriving in New York just in time to sail for Europe on February 22. He reached Germany February 28, and March 1 was his first appearance at the State Opera in Berlin. During the summer he will sing in opera and recital in Paris and London, and also at the Bayreuth and Munich Festivals. After a brief rest, Mr. Kipnis will return to the States early in October to fill concert dates, including engagements with leading symphony orchestras, before the opening of his opera season. He is under the exclusive management of Annie Friedberg.

KINSEYS DEFYING JACK FROST

Northern dwellers in cold climes will envy Mr. and Mrs. Carl D. Kinsey, who are shown herewith bath-attired, enjoying the sunshine outside their cottage at Miami Beach, Fla., where the winter blasts cannot reach them.

known and widest spread of folk songs in England; and well it deserves to be, with its fresh grace, its raciness, its manly clear-cutness of line. The versions of the melody used in my setting were gathered by Cecil J. Sharp in Somerset, England, and by me in Lincolnshire, England."

Cincinnati Conservatory of Music Notes

March is an important month at the Cincinnati Conservatory of Music, with outstanding faculty recitals, two opera productions and various student events which will fill the school calendar to capacity for the next three weeks.

One of the most enjoyable faculty recitals of the school year was the evening of sonatas for piano and violin given by two distinguished members of the Cincinnati Conservatory of Music faculty, Daniel Ericourt, gifted French pianist, and Jean ten Have, noted violinist, on March 11 at Concert Hall. These compatriots chose a program of masterpieces of the sonata form of Brahms, Debussy and Beethoven.

Mieczyslaw Munz, distinguished Polish pianist, who has been in New York and Philadelphia the past few weeks, gives his second recital of the school year March 25, at Conservatory Concert Hall. Mr. Munz, whose first recital of the season won wide acclaim, has chosen an extremely interesting program for his March recital.

Dan Beddoe, noted Welsh tenor, won high praise for the program which he presented at Oxford, O., before members of the Sinfonia Society. Mr. Beddoe is an honorary member of the society. His accompanist was Thomie Prewett Williams, of the piano faculty. Mr. Beddoe will be guest artist with the Columbia University chorus of Columbia University, New York, April 30, when Sir Edward Elgar's King Olaf will be presented at Carnegie Hall.

The Cincinnati Conservatory Opera Company presented Puccini's La Boheme March 12 at Emery Auditorium and will present Rimsky-Korsakoff's Bride of the Tzar March 22 at the same auditorium. These two big productions of grand opera, which are being given under the auspices of Bertha Baur, president and director of the conservatory, will close the winter opera season of this interesting new musical venture of Cincinnati, which has won wide acclaim.

Edward Molitare of the Boston Opera Company will sing the role of Rudolfo in La Boheme. Prominent roles will again be taken by conservatory students. Guest artists for Bride of the Tzar are Dimitry Criona, of the Philadelphia Civic Opera Company, and Misail Speransky of the Moscow Art Studio of New York, who appeared in the original American production last May.

These two productions will be given under the direction of Alexander von Kreisler, well known Russian opera director. Maria Kirsanova (Mrs. von Kreisler), noted Russian dramatic actress, is the capable stage director.

Mary Ann Kaufman Brown, of the artist faculty of the Cincinnati Conservatory of Music, will be heard in a song recital March 18 at Concert Hall here. Mrs. Brown's accompanist will be Thomie Prewett Williams.

Gordon Campbell Shares Success With Hallie Stiles

When, at the end of the program which she gave with Gordon Campbell at the piano, on March 2, for the Amateur Musical Club

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Praise for Hadley and Orchestra

[*La Prensa* recently printed the following article, under the heading of "La Señorita Broadway Dice."—THE EDITOR.]

New York is experiencing the novel sensation of becoming acquainted with an orchestra which lives up to its promises and steps gaily ahead of them. When Dr. Henry Hadley, gathering about himself a band of musicians, ardent and eager to demonstrate the fact that there are enough music lovers in this community to support a first class orchestra without the subsidy of fashionable patronage or wealthy backers, cynics smiled superciliously and music lovers tremblingly rejoiced.

Dr. Hadley promised the best music of the best composers, with one American opus on each program. He promised a season of sound and sympathetic interpretations of masterpieces—familiar and forgotten. He promised soloists of note—and by this he meant soloists who deserved respectful attention, whether they were well known to fashionable audiences or not. He promised a permanent orchestra composed of a group of musicians willing to give a season's work without pay, as their contribution to establishing the fact that a public demand existed for all of these things. And he promised that for programs of sterling merit, interpreted by players of eminence, the price of tickets would place the concerts of the Manhattan Symphony Orchestra within the means of all music lovers.

He and his organization have more than kept faith with their public, and have demonstrated once for all that an American orchestra under the direction of an American conductor and scattering American compositions among the great masterpieces of foreign musicians, could render delightful programs with all the understanding, all the artistic restraint, and all the enthusiasm and brio of a band of musicians who love and understand their medium of expression.

It would be idle to declare that Dr. Hadley's musicians, working together for only a few months have attained the smoothness and unity that characterize the work of organizations that have played together for

years; but the older orchestras, which have enlisted the efforts of highly paid foreign conductors (many of them far, far inferior to American conductors who have been ignored or crowded off the scene to make way for European small-time men) may well envy the vigor and brio, the ardor and dash of the men who are directed by the restraining and merging baton of our musician conductor.

Already Dr. Hadley has given us a list of notable guest soloists, ranging from youthful debutant violinists to the maturer art of Sam Malo, and including singers and pianists of established name. And lacking any business organization, lacking any press work worthy of mention, lacking the aid of any capitalistic machinery whatever, his organization has gathered a clientele that is the most interesting because it is the most intelligent and understanding group New York has produced. People do not go to the Manhattan concerts because that is the thing to do; they go because they have learned that this orchestra will give them something to think about. And in these days of standardized interpretations—of batons that all say the same thing—it is a welcome innovation to listen to a body of players who seek to give the genuine meaning of a composer rather than to abide by hoary tradition or the hard and fast readings of heavy-handed foreign conductors. Go to Mecca Temple next Sunday afternoon and see if I am wrong.

Edward Johnson "Significant and Virile"

Edward Johnson made his reentry for his eighth consecutive season at the Metropolitan Opera House on January 10, in a role which he had never interpreted in the United States, that of Johnson in Puccini's *The Girl of the Golden West*, although it was one of his most popular characterizations in various countries in Europe, most notably at La Scala. In fact, while Caruso, the Italian, was singing the role in America, Johnson, the American, was contemporaneously singing it in Italy.

Although this was the sixth performance of the opera this season, Mr. Johnson earned huge headlines and praiseworthy encomiums for his glowing interpretation, purity of voice and successful delineation. "One of the most significant and virile creations of his entire repertoire," stressed the Evening World; "carried conviction from the beginning to the end," said the Sun, and the Post declared that he gave a performance that was completely satisfying in every respect. Partial press comments will give an idea of the evening's enthusiasm:

It was the opinion of F. D. Perkins in the Herald Tribune that the Canadian tenor gave a very plausible impersonation of the Belasco-Puccini hero, looking the part and giving an effective performance that was dramatically in the vein of the play, and W. J. Henderson emphasized in the Sun that he made a romantic and winning figure of the hunted man and cooperated with Mme. Jeritza in some highly effective episodes. "He was physically so suited to the role of the American bandit that the whole opera gained in plausibility and realism," said the Evening World; the Evening Post noted that he was in fine voice and spirits and looked the part of the cowboy; the Times, that, always a romantic actor, he was in capitol voice and warmly applauded; the American, that he sang with rare artistry and made the role a very real characterization, and the Morning Telegraph, no less impressed, reiterated that Mr. Johnson looked his namesake and sang in lusty and stirring voice.

Alice Hackett Liked in Texas

Alice Hackett was heard in a recital of musical interpretations for young people before the Music Study Club of Plainview, Texas, on the occasion of their Educational Program, at which not only patrons and members of the club, but also members of the Schubert Junior Club, music instructors and their classes, and also music lovers were invited.

The Plainview News-Herald was of the opinion that the club could not have chosen an artist more perfectly prepared for interesting both children and adults, declaring that Miss Hackett has made a special study of the psychology of the musical mind of the child and that she possesses the personal charm as well as the musical personality to realistically and interestingly present her numbers.

Her program was built along modern lines, including numbers by Milhaud, Moussorgsky, Debussy, Ibert, Mendelssohn-Liszt, Aaron Copland, Chasins and MacDowell. She first presented in story form the ideas of each number, then interpreted them musically. Miss Hackett easily maintained the rapt attention of both the children and the adults in her audience throughout her entire program, yet, judging by the response, perhaps the ronde from *La Boite a Joujoux* by Debussy, and *The Cat and the Mouse* by Aaron Copland were two of the most delightful numbers, the latter, according to the News-Herald, bringing out the original genius in



GEORGIA STARK,

gifted young coloratura soprano, who sailed from New York a few weeks ago to sing with the Bracale Opera Company in Central and South America. She will be heard in prima donna roles in *Rigoletto*, *Lucia*, *The Barber of Seville* and *Traviata* and as *Micaela* in *Carmen*. Prior to leaving New York, Miss Stark had a successful engagement at the Fox Theater in Brooklyn, singing the *Caro nome* aria from *Rigoletto* with orchestra.

the performer's ability to teach children to listen. And, the reviewer of this paper added further that Plainview had not before had an artist who brought more of the modern pattern of program content, together with an unusual interpretation of the modern school of impressionism and realism.

Sturani Artist Scores in Opera Debut

Cesare Sturani, well known vocal teacher and coach, received the following cable from Naples following the debut of his artist, Anna Turkel, on February 22. It read: "Felicissimo Annunziato splendido Dubutto completo successo Anna Turkel, Teatro Carlo



ANNA TURKEL

Felice Opera, La Forza del Destino. Saluti. (Signed) Mingozzi," which, translated, means: "Very happy to announce the splendid debut and complete success of Anna Turkel, at Carlo Felice Opera, in La Forza del Destino."

Anna Turkel is a singer who has been entirely developed in New York. She received her vocal training under Albert Jeanotte and subsequently coached opera with Cesare Sturani, who prepared her entire operatic repertory. Mr. Sturani took her to the Metropolitan for an audition last year and she so impressed that on the advice of Mr. Gatti-Casazza, Maestros Serafin and Giuseppe Sturani, she went to Italy where she was properly introduced by Serafin and Giuseppe Sturani to the musical world of that country. The result is that she is now making good at one of the most important opera houses of Italy, and, more important, is being paid for her performances. Miss Turkel will sing other roles during her engagement, which is for the entire season. In a word, she is an

example of the excellent training that a young singer may receive right in New York.

Rock Ferris Endorsed by Barcelona Press

Rock Ferris, American pianist, has been enjoying great success in Barcelona prior to his European tour. Las Noticias, commenting upon his appearance there on December 14, said in part: "Yesterday afternoon was marked, in the Hall of the Press, by a piano recital given by the eminent American concert pianist, Rock Ferris, under the auspices of the Barcelona Press. There were many of the authorities present, including the director of the exposition, Marquis de Foronda, many members of the board of governors of the Press Club, and numerous newspaper men. Rock Ferris, who is an eminent pianist, has a marvelous technic and a forceful artistic style; he interpreted in an unsurpassable way Variaciones y Fuga and the other items of the program. The work of the artist was followed by enthusiastic ovations; he is to be congratulated upon the presence of a most distinguished assembly."

England Records Woodman's New York Success

During Flora Woodman's recent tour in the United States, the young English soprano's success here was closely followed by the press of her own country. Following her first New York recital at Town Hall, the Hull (England) Evening News noted that, in these days of entertainment rivalry between America and Britain, it is pleasant that one of their singers should at her first introduction win over New York. Miss Woodman's difficult program consisted of songs in Italian, German, French and English, including a lovely song, *Twilight Fantasies*, by a Yorkshire composer, Frederick Delius. In referring to this song, an echo in the Hull Evening News from the New York Herald Tribune declared that the soprano gave a sensitive, artistically shaded performance of a song which could stand further hearing.

Maud von Steuben in Recital

Maud von Steuben, soprano, will be heard in recital at Carnegie Hall in New York on March 19, assisted by Harold Genther, pianist, and Leonard Posella, flutist. Miss von Steuben, who has been soprano soloist with the Newark Philharmonic Band for the past four years, is well known because of her many concert appearances and her direct relationship to the famous Baron von Steuben of Revolutionary fame.

Miss von Steuben's program, composed of numbers not frequently heard, will receive unusual interest because of this fact.

GLADYS MATHEW Soprano

**Triumphs Abroad**

She had an overwhelming success. The quality of her well modulated voice—as shining metal—soft something—was enriched by a grand delivery which entranced the heart and opened up the mind. Her intonation was faultless. Only a real artist can so sing. —Vienna Social Journal.

Here you see a charming, rare, piquant artist in the beginning of a certainly beautiful career. Her centre ranges and depth are of a rare charm and of a special warm texture, the heights pleasingly attained. The whole is like a ripe cherry. —Vienna Paper.

Gladys Mathew, a beautiful American, shows excellent technic, is able to handle difficult coloratura and has ability of performance. She certainly had great success. —Austrian Daily Paper.

A singer of excellent education, lyric and dramatic accent—distinguished coloratura. Her arias are masterpieces of high musical art. —Vienna Peoples Paper.

Gladys Mathew brought to us the acquaintances of a singer, high standing in coloratura technic as well as in expression. Even to the difficult "Lakme" aria, the distinguished singer owes nothing. —Austrian Peoples Paper.

KONZERTDIREKTION GUTMANN
LOTHRINGERSTRASSE 20
VIENNA, AUSTRIA

Siegfried Superbly Given at the Metropolitan as Part of Ring Cycle

Bodanzky Conducts Work Without Cuts—Tales of Hoffmann, Tristan, Gioconda, Pelleas et Melisande, and Girl of the Golden West
Repeated—Grace Moore Heard for First Time as Marguerite in Faust—Wagner Music Featured at Sunday Night Concert

An uncut Siegfried was given as part of the Wagner Matinee Cycle on Friday afternoon. It was a beautiful performance and Artur Bodanzky, who conducted, had every reason to feel proud of his achievement. The cast was of the sort one likes to dream of in Wagner performances, and the entire staging, lighting, costuming, acting and so on were as near perfection as it is possible to expect. Rudolf Laubenthal was the young and lusty Siegfried that he always is, looking the part, entering into the spirit of it, and singing it with brightness of tone and good enunciation. Max Bloch and Gustav Schuetzendorf as Mime and Alberich did their parts in a most entertaining and amusing manner, and gave the public much to laugh about. The scene between these two of futile anger at the conquering Siegfried was excellently done. As the Wanderer Schorr was impressive. His beautiful voice was effectively used and his dignity of presence gave the character of the poor, old, stupid, half-human deity a charm that made the character almost real. The Dragon voice, Fafner, was sung by William Gustafson, who gave to the long death song much pathos and a sonority of lyric beauty. We have never heard the music better sung, and it lifted this song to a quite unexpected height of interest. With the feeling that Gustafson put into it, one could not help feeling sorry for poor old Fafner. The voice of the Forest Bird was sung by Editha Fleischer, Elisabeth Ohms was the Bruenhilde and sang beautifully, and, finally, the brief passage of Erda was given colorful interpretation by Karin Branzell.

THE TALES OF HOFFMANN, MARCH 3

Offenbach's Tales of Hoffmann again wended its fantastic, tuneful way on Monday evening. The title role was assumed by Antonin Trantoul, who sang the hero's music with discrimination and charm and with greater assurance than at previous performances, while the roles of his three loves were taken by Nina Morgana, Olympia; Lucrezia Bori, Giulietta, and Queen Mario, Antonia, all three singing their familiar roles with the romantic beauty and charm that so attracted Hoffmann to each of them. Gladys Swarthout, as Nicklausse, gave a beautiful, effective performance, and the other members of the cast, namely Mme. Wakefield and Messrs. de Luca, Didur, Meader, Cehanovsky, Wolfe, d'Angelo, Bada, Altglass, Gabor and Picco, rounded out an enjoyable performance. Mr. Hasselmans conducted.

TRISTAN AND ISOLDE

The third Tristan of the season, on Wednesday evening, brought two changes of cast. Lauritz Melchior, the Danish tenor, returned as Tristan, a role in which he was eminently successful last season, and Pavel

GEORGE S. MADDEN

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Own concert courses in many
cities throughout Germany
Management of concert tours
throughout Europe

Robbins' Orchestra, will present Cinderella, a fairy tale by Jules Massenet, on Saturday morning, April 15, at Town Hall.

Francis Stuart's Studio

Francis Stuart, distinguished vocal teacher of New York—and California when he is persuaded to hold a master class now and then—is enjoying great satisfaction these days in the knowledge of his artists' success in concert as well as grand and light opera. The talkies, too, are engaging Mr. Stuart's artists.

Among the most recent of these is Myrtle Leonard, a young contralto, who has been engaged for a part in Cecil B. de Mille's forthcoming production, Madame Satan, an operetta, with music by Jack King. Incidentally, Mr. King is a sort of a musical protégé of Mr. Stuart and first came into prominence through the smashing success of his theme song for the picture, Dynamite, called How Am I To Know? Miss Leonard has also been engaged by Metro-Goldwyn-Mayer for several other pictures. Following her work on the Coast she will concertize in Europe. The possessor of one of the loveliest contralto voices of the younger generation of singers, she has been admirably schooled by Mr. Stuart, an exponent of the Lamperti method.

LA GIOCONDA, MARCH 6

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RAPT AUDIENCE HEARS MORGANA

**Prima Donna Soprano Wins
With Fine Singing and
Warm Personality**

She is "the Morgana of 'clear, melodious and colorful' notes," the Morgana who "sang with an ease and a facility of expression that revealed her as an artist." And further to carry out The News and Courier's report of Nina Morgana's appearance in a music festival at Spartanburg: "The Last Rose of Summer" was exquisitely interpreted by her.

Miss Morgana, soprano of the Metropolitan opera forces, was presented in the Academy of Music last night by the Musical Art Club. She and her audience—and her charming accompanist—were en rapport. She enchanted with her witchery of song. She sang as if she were singing to each person in a rapt audience. She imparted a personal meaning.

Graceful, gracious, fluent, expressive, in buoyant mood and voice, Miss Morgana captivated her audience, really. She portrayed each character she was interpreting in song and aria. Her voice was capricious in playful passages, whimsical as a spring breeze in pastoral, deeply feeling in tragic moments. The diva has a compelling concert presence. Hers is a vivid personality.

Five times did this gracious prima donna render encores, Frank La Forge's "Estrellita" the first of them and Flotow's setting of "The Last Rose of Summer" the last. Her program revealed the versatility of Morgana's voice and mastery of dramatic expression. The diva gave every sign that she was enjoying her recital as much as her audience was; and this was a superlative.

And the little lady who played her accompaniments. One of the songs was hers—"The Ballade of Colleens"—a ballade of a colleen herself, Miss Alice Vaiden. She was in the spirit with Miss Morgana, something more than professional responsiveness being registered. Miss Vaiden, a smiling lass, appeared all attention. Miss Morgana's friendliness for her was obvious.

And so an evening of delight sped. The recital was ended all too soon for an audience which insisted on hearing more—and did. As far as this review is concerned, it is just another in the great shower of encomiums falling about Miss Morgana. This charming prima donna has achieved her heights. She is in the lustrous company at the Metropolitan with opportunity for as many concerts as she can find time to fill. Her Charleston audience will long remember Nina Morgana.

—T. P. L. in *Charleston, S. C., News and Courier*, February 6th, 1930

That delightful soprano, Nina Morgana, came as a stranger in our midst and easily won her hearers with as lovely a bit of singing as Des Moines has heard in many a day.

The present reviewer first heard Miss Morgana in joint concert with the great Caruso in Chicago several years ago. Then a brilliant young singer, she has grown with the years into one of the most interesting coloratura sopranos of the day and easily maintains her position year after year in the Metropolitan Opera company.

Voice, art, intelligence and personal charm impress with her recital work, thus giving an inkling of what she might achieve in opera. Her future appearance here should be an event of considerable importance.

—*Des Moines, Iowa, Register, November 9th, 1929*

Concert NINA M



MORGANA WINS ENTHUSIASTIC ACCLAIM AT MEMORIAL CONCERT

Soprano of Metropolitan Opera Company Sings in Scottish Rite

Large Audience Pays Tribute to Supreme Art of Charming Diva

Nina Morgana, soprano of the Metropolitan Opera company, sang in the Scottish Rite Cathedral Monday night and completely captivated her large audience. The diva was presented in the opening program of the season of the Zou Hastings Frazier memorial. She is an artist of rare ability and extraordinary charm and graciousness and pleased her discriminating audience as few distinguished singers have ever succeeded in doing. From the opening number of the well balanced program until the final delightful encore, Miss Morgana had the whole-hearted admiration and acclaim of her hearers.

Alice Vaiden, at the piano, scored a

success seldom accorded an accompanist. Her open admiration for Miss Morgana was a delight to all and her faultless accompaniment throughout the program was more of a tribute to the genius, artistry and character of the singer than a mere musical obbligato.

Nina Morgana possesses a soprano voice of rare clarity and range with volume and feeling to an extraordinary degree. Her sustained high notes were faultlessly clear and true, a quality particularly pronounced in the scores without piano accompaniment. She was stunningly gowned in rose colored taffeta fashioned robe à style with which she wore a close fitting jacquet of lace with long tight sleeves and a ripple plenum. Diamond necklaces, bracelets and earrings and a rope of magnificent pearls were worn and silver slippers with brilliant buckles flashed from silvery cloth. Miss Morgana is a vivid blonde.

—*The Wheeling, W. Va., Intelligencer, October 22nd, 1929*

Nina Morgana Inaugurates Frazier Memorial Course

It is set down in gratitude that forgetting the reflected glamour of Metropolitan prestige that prompts with regrettable frequency, successful singers to exert but a superciliously mechanical effort for other than audiences at the peak of their ambition, Nina Morgana, singing at the Scottish Rite auditorium last night gave prodigally of sincerity and musical craftsmanship. It was a quality that enhanced a recital consummately pleasing for its intrinsic freshness and charm, and its appropriateness to the Morgana vocal genre.

The dominant impression of Nina Morgana's voice is its priceless purity, a tonal perfection that overshadows for the moment its fine range and superb delivery. According to certain standards it is perhaps a minor consideration that a complete lack of strain in the singer's facial expression and manner made an addition smoothly restful. In lighter moments it was whimsical; in the more dramatic it struck a depth of perhaps greater understanding because of its quietude. Nina Morgana is a beautiful person, of vibrant, and animated personality, who could almost sing with her expressive hands alone. She has remarkable flexibility that survives the most trying intervals.

The understanding between Morgana and her accompanist, pretty and amazingly young, Alice Vaiden, was an added bit of color to the concert. A more perfect collaboration is unimaginable. Miss Vaiden followed tenderly, almost breathlessly, the successive vicissitudes of vocalization.

—*The Wheeling, W. Va., Register, October 22nd, 1929*

The reception accorded to Mme. Morgana showed that Palm Beach echoed the enthusiasm that has greeted this artist of the Metropolitan Opera Company both in New York and on tour.

Mme. Morgana possesses a fresh and remarkably even soprano voice of wide range, brilliantly displayed in her two operatic numbers, *Caro Nome* from *Rigoletto* and the famous "Letter Song," *Una Voce Poco Fa*, from *The Barber of Seville*. Her voice ranged up and down the scale with artless ease, with a flexibility that has been compared to that of Patti and her clean enunciation and delightful interpretation, added to distinct personality, formed a combination most pleasing to her audience. The enthusiasm that had manifested itself at the first appearance of the attractive figure in her quaint period gown, reached a high point when she sang as her final encore the ever loved "Last Rose of Summer" from *Martha*.

—*The Palm Beach Post, February 4th, 1930*

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ORGANA ~~Opera~~

NINA MORGANA MAKES A BRILLIANT ROSINA

Operagoers with a memory were heard to say on Saturday night that Mme. Morgana was quite the best Rosina to grace the Metropolitan since the adored Marcella Sembrich. And doubtless the compliment was richly deserved.

A feast for the eye, Mme. Morgana played the patrician coquette with daintiness and distinction and her singing was a constant delight. Never has her brilliant soprano sounded fresher, fuller, more thoroughly musical.

Whether in sustained or in florid passages her singing was that of an accomplished technician and vocal artist—particularly beguiling were her staccati. Both as actress and as vocalist she displayed that invaluable quality, style. Her interpolation in the lesson scene was the waltz song from "Mireille."

—Pitts Sanborn, New York Telegram, March 3rd 1930

The Barber of Seville at the Metropolitan introduced Nina Morgana . . . The beautiful, fresh quality of her voice and the facile and fluent negotiation of the florid, highly embellished music measured up to a higher standard than that of many of her older colleagues in the coloratura class.

—Grena Bennett in the New York American, March 3rd, 1930

A comely and scintillating Rosina . . . —J. S. in The World, March 2nd, 1930

. . . Nina Morgana made the part of Olympia appropriately bizarre and amusing and sang her florid music with skill and authority.

—The New York Times, March 4th, 1930

Some of the best singing ("Tales of Hoffmann") was provided by Mme. Morgana in her clever and entertaining impersonation of Olympia, the mechanical doll.

—The New York Telegram, March 4th, 1930



As "Rosina" in Rossini's Barber of Seville

itan Opera Company
30-31

Tour: Fall, 1930

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(Piano)

MUSICAL COURIER

"'I PAGLIACCI'"

Mme. Morgana gave an unusually sympathetic and picturesque interpretation of Nedda. Her blonde beauty was ideally suited to the opera's requirements, and she enhanced this comeliness by particularly attractive and appropriate costumes. Without departing from the accepted traditions, Mme. Morgana introduced many telling strokes of business, which lent an air of originality to her carefully worked out characterization. Her clear, accurate tones were employed with skill and intelligence. It was a pleasure to listen to the real trills, flexible roulades and knowing use of messa di voce in the Bird Song. Her voice never failed to convey definite and heartfelt emotion.

—Noel Strauss, The New York Evening World, January 2nd, 1930

. . . and Mme. Morgana returned to the Company in the role of Nedda, and her return was welcome. Comely and vivacious, she made a delightfully characteristic daughter of Calabria. FEW SOPRANOS TODAY, MOREOVER, SING THIS PART WITH HER UNFAILING COMMAND OF STYLE. Nor has she any fear of the trills that preface Nedda's bird song.

—Pitts Sanborn, The New York Telegram, January 2nd, 1930

In the role of the doll was Miss Morgana. With Marion Talley retired and Amelita Galli-Curci gone to other fields, it might be well for the company to cultivate this young woman who can do coloratura work well. Vocally she stood out above her sisters last night and physically she looked the role and acted it likewise.

—The Brooklyn, N. Y., Daily Times, February 2nd, 1930

With San Francisco and Los Angeles Opera Associations

Miss Morgana's Norina was a creation of character that took its place among the very best of a generally well-cast season. The adroitness of her fakery kept the audience in a spirit of amusement extraordinarily demonstrative for grand opera, and geared the stage ensemble to an uninterrupted pace of gaiety.

Her splendid voice she suited flexibly to the coquettices of her part. It is an instrument of bright clarity. Because it has sound technical foundation it is thoroughly even through a wide coloratura range, and can master, as it did last night, all the intricacies of Donizetti's flourishing passages.

Miss Morgana started the series of ovations in her favor with her opening air, "So Anch'io la Virtu Magica." Incidentally, she maintained in this performance her season's high average of distinctive aptitude in costumes.

—Alexander Fried in The San Francisco Chronicle, September 28th, 1929

. . . and as for Nina Morgana, her Caro Nome was outstanding in delicacy of girlish affection. Her coloratura flights were clear and unbrokenly ornate.

—Los Angeles Herald, October 8th, 1929

Nina Morgana was more pleasing last night than in any role in which she has been heard this season, excelling even the "Rosina" singing of the "Barber of Seville."

Miss Morgana's high, clarion clear soprano negotiated the score in true form, and she was a lovely picture, withal. Her voice modulates caressingly and is of quality and cultivation. Her splendid training is apparent.

—San Francisco Call-Bulletin, September 28th, 1929

Nina Morgana was a logical and charming Adina, and sang the old-fashioned measures with a knowledge of that style which indicated her as a true artist. Her voice possesses a resonance which penetrates to the ear with ever enjoyable freedom. She acted up to Schipa's lovemaking with a reserve that befitted the role and shared in the big ovations accorded the great tenor.

—Los Angeles Herald, October 3rd, 1929

With Nina Morgana as Norina, the action danced merrily along. Norina is a part which brings out the best in Miss Morgana's art, and an excellent best it is.

She can be naive; she can be vivacious and she sings the Donizettian roulades admirably. Occasionally, it is true, she gives us a rhetorical accent where one would look for a lyrical; but, if this is a blemish, it is at least a brilliant one.

—Redfern Mason in The San Francisco Examiner, September 28th, 1929

Nina Morgana, singing Rosina, entranced listeners both by her coloratura feats and her naivete as the mischievous little ward. She looked 16 years of age, an Italian 16. She chose the waltz song from Gounod's "Mireille" for her music lesson aria, and it was a triumph. The aria, which is little known, fits into the embellished Rossini opera as if it were written for it, and Morgana trilled and warbled to her heart's content and the immense satisfaction of her audience. This petite singer is an adorable Rosina both vocally and pictorially.

—Los Angeles Times, October 11th, 1929

SEISMIT-DODA HONORED

Seismit-Doda, noted composer, has been highly honored by her Royal Highness Marie Jose, the Princess of Piemont (Italy), as



SEISMIT-DODA

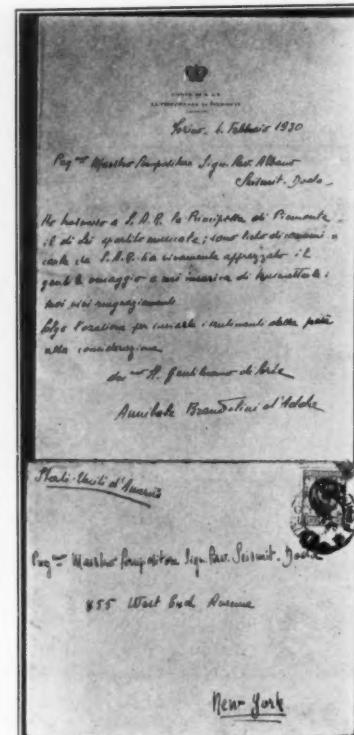
"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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are evidenced by the following photographic copy of a letter received from her Highness:



LITERAL TRANSLATION

COURT OF HER ROYAL HIGHNESS
OF
THE PRINCESS OF PIEMONTE
Esteemed Maestro Composer,
Signor Chevalier Albano Seismit-Doda:

I handed to Her Royal Highness The Princess of Piemont Your Musical Score; I am happy to communicate to You that Her Royal Highness has eagerly appreciated Your kind homage, and charges me to transmit to You Her warm thanks.

I take this opportunity to extend to You the expression of my very high consideration,

Very devoted,
The Gentleman of the Court,
(Signed) ANNIBALE BRANDOLINI D'ADDÀ.

Note: The title of the above mentioned composition is O Luce Mia (Oh, Light of my Heart).

Ezerman Benefit Concert Success

The Debussy-Ravel program given recently in the Foyer of the Academy of Music, Philadelphia, for the benefit of the D. Hendrik Ezerman Foundation was one of distinguished artistic quality.

The artists who participated were leading members of the faculty of the Philadelphia Conservatory of Music, of which Mr. Ezerman was the head up to the time of his death. Ruth Montague, mezzo-contralto; Arthur Reginald, pianist; Boris Koutzen, violinist, and Willem van den Burg, cellist.

Their performances, displaying artistry of the first order, demonstrated the high standards of the Philadelphia Conservatory faculty and aroused real enthusiasm.

Miss Montague's rich warm voice and fine musicianship lent rare charm to her group

are evidenced by the following photographic copy of a letter received from her Highness:

Stephen Collins Foster Pictorial Biography Coming

Continuing its Pictorial Biographies of great composers, which have attracted widespread attention throughout the musical world, the MUSICAL COURIER will, in the issues of March 22 and 29, publish in word and picture a story of the life and work of Stephen Collins Foster, the composer of America's immortal Southern Melodies.

The creator of Suwanne River, My Old Kentucky Home, Old Folks at Home, Oh Susanna, Massa's in De Cold, Cold Ground and many more of America's beloved folk

songs, died in obscurity and poverty on the New York Bowery, and it is safe to say that millions of people who have sung and whistled his tunes since childhood do not know who he was.

Now that there is a movement throughout the country to recognize and commemorate the greatness of this real American genius, the MUSICAL COURIER deems it timely to tell the world, in attractive form, a few things about "Stephey Foster" that most people do not know and which everybody should know!

Soloists for Bach Festival

At the Bach Festival to be held at Bethlehem, Pa., on May 16 and 17, under the direction of Dr. J. Fred Wolle, the following artists have been engaged as soloists to assist the Bach Choir: Ernestine Hohl Eberhard, soprano; Grace Divine, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann, bass, as soloists on the first day, at both sessions, when the Cantatas are to be sung; and on the second day, when the Mass in B minor is to be presented, Esther Dale, soprano; Grace Divine, contralto; Arthur Hackett, tenor, and Charles Trowbridge Tittmann and Robert M. Crawford, bassos.

Macmillen to Hold Master Class at Ithaca

Francis Macmillen will conduct a master class at the Ithaca Conservatory of Music during the ten weeks' summer session at the conservatory, beginning June 23.

While in Ithaca recently to complete arrangements for his class, the violinist gave a private recital at the Conservatory, and, according to reports from that city, "he was in excellent form and played an unforgettable program in his own masterful style."

been famed for her diction. Hence it is noted with interest that in addition to the private instruction which she will offer at the college this summer, she will also have classes in diction and other classes in vocal technic and program building.

During the past few years Miss Liebling has discovered and exploited many unusual and beautiful arias and songs by classical writers, both famous and forgotten. Much of this literature will be employed in her repertoire classes.

Provision has been made through the endowment fund of the Chicago Musical College for both full and partial scholarships with Miss Liebling. Applications for the scholarships are being accepted now.



ESTELLE LIEBLING

ALL WHO SING—

or wish to sing—correctly

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Toscanini Thrills Philadelphiaans

Leads New York Philharmonic-Symphony in Stirring Program—Last Concert There This Season

PHILADELPHIA, PA.—The Philharmonic Symphony Orchestra of New York gave the last of its Philadelphia season series, in the Academy of Music on March 3, under the direction of Arturo Toscanini. The appearance of Mr. Toscanini in Philadelphia is always sure to bring a capacity audience, and a most enthusiastic one. As usual, the maestro received a warm reception and a real ovation at the close.

The program was interestingly varied. Mozart's Symphony in D major was the opening number. For this, Mr. Toscanini used a small orchestra particularly appropriate to this symphony, exquisite in texture and delicately handled as it is. It received a charmingly natural reading at Mr. Toscanini's hands, and an equally good performance from the orchestra.

Following the symphony came an extremely interesting and pleasing number—Rondo Veneziano by Pizzetti. It is refreshingly melodious, and rich in orchestral coloring. It was completed in the autumn of 1929, and this performance was only the second anywhere (the first having been in New York recently, under Toscanini). The audience accorded it great applause, which was redoubled when Mr. Toscanini stepped to the wings and brought out Mr. Pizzetti. The composer was recalled many times to acknowledge the applause of audience, conductor and orchestra.

The Tannhäuser Overture and Bacchanale proved almost a revelation as interpreted by Toscanini. Meticulous attention to details characterizes all this maestro's readings, as was never more evident than in this music, so familiar to all. The moderate tempo in the Bacchanale might account in a measure for the intricate points which were understood as never before. The orchestra did magnificent playing too.

As a final number came the much-discussed Bolero by Ravel, which was played here by Dr. Stokowski as an extra at the concerts preceding his departure on his win-

ter vacation. Once more the marvelous orchestral treatment of this one theme and rhythm was a subject for wonderment. The tremendous crescendo from the softest sound of one instrument to the loudest fortissimo of full orchestra is truly thrilling, and caused spontaneous applause at the close.

M. M. C.

Union Arts Club, Inc., to Erect Skyscraper

The Union Arts Club, Inc. of New York will soon erect a twenty-two story skyscraper club house, probably on a site near Columbus Circle and Central Park West which is now under consideration. The first six floors will be devoted to a combination of social, athletic and creative facilities, while the upper sixteen floors will be reserved for studio apartments. Representatives of the art of music among the charter members include: Edward Johnson, of the Metropolitan Opera Company; Harold Milligan, executive director of the National Music League; William Simmons and Edgar Schofield.

John McCormack Premiere, March 11

The premiere performance of John McCormack in the Fox-Movietone production, *Song O' My Heart*, took place at the 44th Street Theater on Tuesday evening, March 11. A report of the event will appear in the issue of March 22.

Colonne Orchestra to Visit London

LONDON.—The Colonne Orchestra, one of the oldest and best known orchestras in Paris, is coming to visit England in June, with its regular conductor, Gabriel Pierné. During their visit, which will coincide with that of the New York Philharmonic under Toscanini, they will give a concert at Queen's Hall on June 5.

M. S.

Albert Coates' Opera to Be Produced in Berlin

BERLIN.—Albert Coates' operatic comedy, *Samuel Pepys*, which had a successful world premiere in Munich early last December, has been accepted for production at the Berlin Staatsoper, Unter den Linden. T.

A Novel English Opera With Chinese Setting

Leigh Henry's Moon Robber Produced in Liverpool

LIVERPOOL.—An opera that will probably prove the greatest novelty of the season, namely *The Moon Robber*, by Leigh Henry, was given its first public performance in Liverpool by the Liverpool Repertory Opera. The novelty of the work lies in the fact that it is produced with two sets of characters, each part calling for a singer and an actor.

cess and demands her hand on the plea that she has stolen his heart. The Emperor and his daughter are angered at his presumption and the latter declares that not until she comes to ask the moon of him will she grant his request. Thereupon Myrza determines to steal the moon. He succeeds, and in distress the Emperor and his daughter appeal to



A SCENE FROM THE MOON ROBBER,
Leigh Henry's opera, which had its first performance in Liverpool.

Although this is not the first time that such an arrangement has been adopted, it has probably never before been done in Liverpool, and it aroused widespread interest.

The story is based on an alleged ancient Chinese custom, according to which a thief had to forfeit a hand if he was captured. The hero, Myrza, falls in love with a Prin-

cess, who from his cave at the edge of the world restores the moon, with the Princess' help, to the waiting world.

Leigh Henry, who is responsible not only for the music but also for the libretto, the costumes and the stage settings as well, wrote the work while a prisoner in a German camp.

Z.

Guest Conductors in Amsterdam

Bruno Walter, Dirk Fock, Max Fiedler and Hermann Abendroth Heard—

Promising Young Artists Win Success

AMSTERDAM.—Various guest conductors have of late passed in review at the Concertgebouw. Bruno Walter, of whom we wrote in our last letter, brought his brief stay to a triumphant close. At his last concert he conducted Schubert's beautiful C major symphony and, as a novelty, the Mozart concerto for two pianos, in which he and Willem Andreessen played the piano parts.

Dirk Fock succeeded Walter at the next concert, and was followed in turn by Max Fiedler, who conducted several programs and particularly delighted his hearers with his interpretation of Brahms. The Reger Variations on a Theme by Mozart were also beautifully performed.

Hermann Abendroth was the last visitor and conducted two concerts, during the course of which he made a deep impression with Bruckner's seventh symphony and Strauss' Alpine Symphony. Alfred Hoehn, well-known German pianist, was soloist at one of the concerts, and performed the Reger concerto with much success.

SUCCESSFUL NEW RECITALISTS

Among the recent recitalists, the appearance of the Danish pianist, Victor Schiöler, was particularly notable. His excellent technique and sound musicianship won him much approbation. Lili Krauss, a young Hungarian, revealed herself as a highly capable artist, especially in her Chopin numbers, which she gave with all the warmth of her southern temperament.

Poldi Mildner, a young girl of fifteen, had a sensational success. Presenting a program which would have taxed the strength of any "grown-up" pianist, she astounded everyone with her complete mastery. Much may be expected of this prodigious little lady.

K. S.

Presser Foundation Aids Needy Musicians

The Presser Foundation, of Philadelphia, did excellent work in 1929. There was an expenditure of \$27,759.75 to deserving musicians throughout the United States, as well as several prominent musicians who were in dire need in Europe. The appropriation for this year is considerably increased.

The Serenade Well Produced

The Serenade is the sixth Victor Herbert operetta to be given at the Jolson Theater this season by the Shuberts. It is finely done by a competent cast, including Lorna Doone.

Obituary

A. L. ERLANGER

After an illness of two weeks, A. L. Erlanger, theater magnate, died on March 7 at his home, 175 Riverside Drive, New York City. Uremic poisoning is given as the cause of his death. At his bedside when the end came were his brother, Mitchell Erlanger, former Supreme Court justice, and his two sisters, Mrs. C. Bergman, of Buffalo, and Miss Rae Erlanger, who lived with the producer. Erlanger was unmarried.

Abraham Lincoln Erlanger, the most extensive owner of theatrical properties in the world, was born in Buffalo, N. Y., on May 4, 1860. His parents moved to Cleveland, Ohio, where the boy was educated in the public schools. His entry into theatrical affairs was as opera-glass boy at the old Academy of Music, which was directed by John Ellsler, a prominent manager at that time. Ellsler's Euclid Avenue Opera House failed, and subsequently was taken over by Mark Hanna, young Erlanger being made treasurer. This connection ripened into a close friendship between the producer and the Senator, until the death of the latter.

After his first successful venture as manager of George S. Knight in Baron Rudolph, Erlanger associated himself with Marc Klaw in the management of Effie Ellsler. Thus the famous firm of Klaw & Erlanger started. It is needless to go into detail regarding the subsequent operations of the firm; it is common knowledge that it became and remained for many years the most important in the theatrical world.

Funeral services were held on Sunday

Caruso Estate to Be Settled

Accompanied by his lawyer, Francesco Trabalesi, Giovanni Caruso, brother of the late Enrico Caruso, is in New York to complete arrangements for the disposal of the estate of the famous tenor, in accordance with the terms of a settlement required by the Italian law.

Gloria Caruso, daughter of the singer by his second wife, is to receive one half of the estate. The widow, Giovanni Caruso and two sons by the first marriage will each get one quarter of the remainder. Part of the estate consists of accumulated royalties from the Victor Talking Machine Company, estimated at \$1,000,000.

Jackson, Greek Evans, Roy Cropper, Olga Steck and others, the melodious score being well played under the direction of Louis Kroll.

New Opera by Montemezzi Coming

A work which promises to be one of the outstanding novelties of the year is a new opera by Italo Montemezzi, the composer of *L'Amore dei Tre Re*. The subject is taken from South American ancient history and is said to contain all the essential elements of a perfect one-act drama.

Ransome's Metropolitan Engagement Extended

The Metropolitan Opera Company has extended Edward Ransome's engagement this season three weeks more. Mr. Ransome will sing in a special benefit performance of *Aida* on the afternoon of March 21.

Galli-Curci Abandons Tour

According to cable advices received from abroad, Amelita Galli-Curci's European tour has been canceled. The diva's doctors advised her that a throat ailment which resulted from a cold will keep her from the concert stage for at least two weeks, which would occasion almost insurmountable complications in the rearrangement of dates and itinerary. Consequently Mme. Galli-Curci prefers to abandon the tour.

* * *

Godowsky Scores Brilliant Success

(By Special Cable)

Vienna, March 12.—Godowsky played here after a long absence to a packed house at Musikverein Hall with enormous success. There were endless cheers and recalls until the lights were turned out.

Kugel.

afternoon, March 9, at Temple Emanu-El, New York, and interment followed at Cypress Hills, L. I.

CONRAD ANSORGE

Conrad Ansorge, celebrated pianist, died in Berlin on February 13, at the age of 68. During his last years he was only rarely heard in public, owing to his failing health; but he was active to the last, teaching his classes at the Klindworth-Scharwenka Conservatory. Ansorge was one of the last few surviving pupils of Liszt. The traditions and powerful impressions received in his youth from his great master were faithfully preserved during his entire lifetime, and the transcendental and noble style of his playing gave him a lofty position among the pianists of our age.

ADELE STRAUSS

Adele Strauss, widow of Johann Strauss, known as the Waltz King, died in Vienna on March 10. She was seventy-six years old. The widow and the composer of the operetta *Die Fledermaus* and the Blue Danube waltz met after she had written to him to ask for an autographed photograph. When he died in 1900 they had been married sixteen years. It is said that Mrs. Strauss contributed greatly to the success of the composer's musical career. Recently Mrs. Strauss had been living quietly in Ingelgasse, which was their home in Vienna. Mrs. Strauss was actively engaged in preventing her husband's melodies being used by composers of popular music. Also not long ago she attempted to prevent the production in New York by the Shuberts of *Die Fledermaus*. Mrs. Strauss also headed a committee of Austrian authors and composers who made an effort to rescue the Strauss waltzes from jazz. In recent years she had not been in good health, and had rarely been seen about.

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NEW YORK MARCH 15, 1930 No. 2605

Somehow the music of Sibelius, the Finnish composer, rarely sounds finished.

We wonder whether Schubert's song, *Auf dem Wasser zu Singen* (To Be Sung on the Water) has ever been so sung?

The celebration of the third anniversary of the Roxy Theater began on Friday, March 7, with a sumptuous bill. Long live Roxy!

Among the old and venerated institutions that have fallen victim to modern progress are the street-organ and the "little German band." R. I. P.

When the present young generations get through praising themselves, let us see what they will leave to posterity in the way of enduring music.

One good turn deserves another. Wales sends America the Welsh rarebit, and America sent 500 singers to the recent Welsh National Eisteddfod at Liverpool.

Now it is Mascagni who says that "opera in Italy is dying." We didn't even know that *Aida*, *Trovatore*, *Traviata*, *Boheme*, and *Cavalleria Rusticana* were sick.

What a boon to the violin world that Jehudi Menuhin left Palestine before the Arab depredations there! Had he been there the Bedouins would surely have made an example of him.

A Boston taxi-driver, who was taking a lady to Symphony Hall, suddenly turned around and asked: "Pardon me, Madame, is it Strauss' *Don Juan* or *Heldenleben* they are playing this evening?"

It is to be hoped that Sir Thomas Beecham does not see the statement in Chromatics (New York Evening World) to the effect that one of the conductors under consideration to succeed Willem Mengelberg as associate conductor of the Philharmonic-Symphony Orchestra is Sir Thomas Buchanan. Conductors are "touchy" folk.

Alfred Casella wrote an article in a recent issue of *L'Italia Litteraria* which he called *An Open Letter to Pietro Mascagni*. In this article Mr. Casella refutes at length a statement made by Mascagni in an article which appeared under the heading of *Mascagni Against Modernism*. In his Article Mr. Casella proves that Mascagni is wrong when

he says that modern art offends the eye and distresses the ear, and that the youth of today is expressing sentiments which are contrary to human nature.

A new disease has appeared among nervous patrons of movie theaters. It is said to be due to the irritating effect of the megaphonic noises (both the speaking and the music) in the talkies.

The prolonged and successful run of old operetta revivals at the Jolson Theater in New York seems to refute successfully the wailings of those that deplore the degraded taste of present day audiences.

Relief for farmers, for railroads, for industries, for shipping, for banking, gives much concern to the American Government, but relief for music and musicians does not enter into its sphere of vision.

That a producer who has so many notches in his managerial bow (notches signifying successes) as has Morris Gest, should be in bankruptcy would be surprising if anything could be surprising in the show business.

Boccherini (1743-1805), composer of the celebrated Minuet in A, died practically of starvation. Our writers of successful popular pieces are not so much concerned with what to eat as with what make of automobile to purchase.

At eighteen Verdi applied for admission to the Milan Conservatory, but was refused as a student by the director, Basili, on the score of lack of talent. How many people today, outside of the lexicographers, know that Basili ever existed?

Louis Gruenberg, whose Jazz Suite made a fine impression when played at an orchestral concert in New York last week, is one of the Big G's of jazz—the other is, of course, George Gershwin. But then, is their music real Simon-pure jazz?

The phonograph industry, seemingly ruined when radio blossomed into general popularity, now faces a bigger and better future than ever before. And its most solacing development is the demand for great music instead of performers with glamorous names.

Stephens Collins Foster and Theodore Thomas have been nominated as candidates for admission to the Hall of Fame at New York University. They have been famous for a long while even though the directors of the H. of F. did not seem to know it.

Pizzetti, Italian composer visiting the United States, says that he does not fear for the future of opera. It will be all right, no doubt, but he must not jeopardize it by writing any more works like his *Fra Gherardo*, which bounced here into what the French call a "fiasco d'estime."

"When Music Is as Popular as Baseball America Will Be a Musical Nation," is the title of an article in the February issue of Playing and Singing, written by Dr. John Erskine, president of the Juilliard School of Music. The doctor's views are always worthy of consideration, and this one surely is. Read the article.

High taxes are imposed by the socialistic Austrian Government upon all forms of music, which it terms a "luxury." If unemployment and general economic distress go much further in Austria, music will become the direst necessity. There is no more potent force to uplift drooping spirits and to put renewed courage and beauty into lives that seem dull and hopeless.

When Europe was wont to reproach America for not being musical, this country used to feel that its compensation consisted of material prosperity. What, however, with financial panics, decreased business, and unemployment, America no longer is justified in its feeling of self-satisfaction at being more commercial than artistic. Now our country might just as well throw up the sponge, and become musical.

The modernistic composers most wisely keep facing backward. The best thing about Abram Chasins' new piano concerto (played here by him not long ago at a Philharmonic concert) is its ancient form and its atmospheric touches of Liszt, Chopin, and Tchaikovsky. Chasins went in for tune, euphonious harmony and accepted pianistic idioms. His work scored a success. The answer is plain, *n'est-ce pas, madames et messieurs?*

Baseball Fans

The remark made recently by John Erskine, author, musician, teacher and head of the Juilliard Foundation, comparing musicians with baseball enthusiasts, is to the point and encourages one to expect possibilities of a future in music very different from the musical present. Mr. Erskine says that there should be more experts in appreciation. "They should compare in numbers and in knowledge of their hobby with baseball enthusiasts, who do not have to read a critical review of the game the morning after it is played to see if they applauded in the right places."

It would be wonderful and delightful if that were the case, and it might possibly be made the case rapidly enough if music could be turned into a sport comparable to baseball or to any other contest or public competition. There was a time, about a hundred and fifty years ago, when the competition between the Gluckists and the Piccinnists was so acute that there was actual danger to life and limb. It was a common question when one man met another to ask him whether he was a Gluckist or a Piccinnist and to treat him accordingly, and the amount of literature, vituperative in the extreme, which was poured out on both sides by critics, musicians and the common people, would fill a fair-sized library.

There is competition of a similar sort in the Latin countries today, where rival singers still have their adherents, and free fights are not confined entirely to the gallery. There have been such demonstrations also against the performance of some pieces of modern music, and in some cases the performance of foreign music, where the chauvinists thought the native was being neglected.

And yet the people who made all these disturbances, and who continue to make them from time to time, certainly do not approach Mr. Erskine's formula of the ideal expert in appreciation, "men and women who may be superb musicians, but who do not use their gift professionally." These Gluckists and Piccinnists, and the people who hiss and fight and quarrel in French and Italian theaters, and even, so we are told, in Hungary and Russia and other places where people are emotional, are not superb musicians at all, and probably have only the very smallest idea of what it is all about; but they keep things alive, and they undoubtedly increase box office receipts because where there is likely to be a conflict there will always be people who will desire to find themselves at the ringside.

America is not entirely without its demonstrations. There have been occasional outbreaks here in concert halls when the audience felt that its time was being wasted and they were being held up to ridicule and annoyed by the performance of modern works of shockingly radical character. That shows at least an understanding, not perhaps of the work being performed, but of the fact that it is not the sort of work which the public wishes to hear.

But, after all, is it not best that the public should take its more or less placid delight in musical offerings, and be permitted to enjoy what it enjoys? If the Spanish public loves to hear the tenor take his high C's falsetto while the Italian public will hiss a tenor off the stage for that which is in Spain a virtue but in Italy a fault, what concern is it of critic or teacher? It may be a matter of taste or feeling, habit or tradition. It is well, of course, that the public should be universally educated in music. Nothing could be better. It will open delights to them which must otherwise be in the nature of a closed book, but meantime there are certain sorts of music which the public does delight in, and all of these delights are not to be found in the symphony concert; and in spite of the amusing idea that people must read the criticisms the next morning to find out whether or not they applauded in the right places, a great many people do actually enjoy concerts, and if the music which is offered to them is of the sort that they can understand they will certainly not bother to read the criticisms next morning to find out what it was all about.

Variations

By the Editor-in-Chief

Miami Beach, Florida, March 9.

Ora O'Riley is a brave and determined woman, with much of the spirit that distinguished the early Christian martyrs. Recently this column published a letter from her in which she gave the short scenario of a religious opera for which she is seeking an American composer.

I commented somewhat sceptically in regard to Miss O'Riley's projected opus. Now she calls me to order with the following communication:

718 W. Elm Street,
Durant, Okla.
February 27, 1930

Dear Mr. Liebling:

I was rather amused at your comment on a religious opera.

You said in part: "Handel and Rubinstein wrote sacred operas but they did not survive. Wagner's Parsifal, also a religious opera, enjoyed a better fate, but even so it is not exactly a popular work and its performances are dwindling fatally in number."

Mr. Liebling, I am not interested to know what Handel or Rubinstein wrote. What I am looking for is: An American composer to write a religious opera.

I repeat: a religious opera entitled, *Praise Be the Name of Jesus*.

It might interest you to know that I am to sing the title role in this opera—and having lived the part, I know that it would be a success and survive!

It also might interest you to know that I have spent my life (nothing great is born over night) working toward the realization of this religious opera. And it will be produced.

Mr. Liebling, I am asking you again for your cooperation in finding an American composer.

Very sincerely yours,
ORA O'RILEY.

Miss O'Riley may be assured of the cooperation she asks for, but it must confine itself to the publication of her letter herewith. All American composers read the *MUSICAL COURIER* and perhaps among them there is at least one who might be fired with the ambition to follow Miss O'Riley's confident call.

What old material, all this talk of whether or not the Wagner operas should be cut. The question has come up every few years, and always two camps manifested themselves, one for, one against, the abbreviation of the Wagnerian scores.

It is expedient to cut them, and it is reverent not to do so. A generally accepted decision in the matter seems impossible.

Even among those who advocate the application of the blue-pencil, there are some who object to the manner in which it is applied. "How dare they cut the twelve vital explanatory measures, from the 26th to the 30th, on page 364?" cry A. and B., only to have C. and D. retaliate with: "Those measures are superfluous repetitions, but, on the other hand, the 43 measures beginning top of page 559, just before the end of the second act, should not have been omitted; they are absolutely essential in the plot and for the logical musical development."

And so the periodical controversy starts, and rages, and dies, and begins all over again. Meanwhile, cut or uncut, the great music dramas of Wagner keep on striding in the van of all operatic achievement. There is so much in them of marvelous content that a few intelligent excisions here and there in no way seem to diminish the effect of the works as a whole.

"But," will come from E. and F., "who is to make the intelligent excisions? Who so impudent and impious to say what should be omitted from the masterpieces?"

The whole business is one which finds the yeas and nays chasing each other around in a never ending circle of argument.

An interesting concert was that of last Sunday afternoon at the fine Miami High School Auditorium, when Arnold Volpe and his University Orchestra gave a program of Russian music, with Nina Koschitz as the soloist.

The young players did the Rimsky-Korsakoff Scheherazade Suite with much enthusiasm, rhythmic firmness, and surprisingly good tone quality. Jane French, the concertmaster, performed the violin solos most tastefully.

Other numbers were Gretchaninoff's Over the Steppes, Rimsky-Korsakoff's Easter Romance, Volpe's The Burned Letter, Stravinsky's Children's Songs, Reverie and Dance from Moussorgsky's Fair of Sorotchinsk, and Tchaikowsky's Marche Slave and Capriccio Italieni.

Mme. Koschitz scored a rousing success with her warmly colored voice, her stimulative delivery, and

her power to project moods in text as well as in music.

In the evening the Russian singer was tendered a dinner reception by Mr. and Mrs. Arnold Volpe at the Hotel San Sebastian, Coral Gables, with several hundred guests gathered to do honor to the distinguished artist. At midnight she departed for Palm Beach where she was to sing next day in recital.

The Mediterranean fruit fly is feared in Florida as though it were a Beethoven recital. The baggage of all incoming tourists is searched for the insect pest that has been hampering agriculture in this State. Apropos, at the Koschitz reception I said to a prominent real estate mogul: "Florida, with all its sunshine and beauty, has produced practically no native musical art." With all seriousness, the other replied: "No, but look at our orange and grapefruit crops."

I was hoping that a dinner at Richard Hageman's (he is hidden away with two pianos in a quiet cottage and corner of Miami) would lead to his playing some of the music for me from the opera he is composing here. However, the piles of closely written score paper heaped on the piano rack maintained discreet silence. Hageman says he is "running over to Baltimore" next week to conduct there on March 16. When he returns to Miami he will do the final few pages of his opera, and then I am to be honored with a hearing of it on the piano.

After all, is lyrical appeal of much moment to a nation that falls in love with a phrase like "Boop-boop-a-doop?"

One menace threatening for next autumn (and even now the problem of how to hide away from it causes me considerable worry) will be the returned Bayreuth tourist and his tales (with vocal illustrations) of how Toscanini conducted Tristan and Isolde there. It looks as if I shall have to go to Bayreuth myself in self-defense.

From Caleb Young Rice, librettist of Clarence Loomis' opera, *Yolanda of Cyprus*, there is this communication:

144 St. James Court, Louisville, Ky.
February 28, 1930.

Dear Mr. Liebling:

Apropos of your generous consideration of *Yolanda of Cyprus* in the *MUSICAL COURIER*, it may interest you to know

PICTURES FROM THE PAST



THREE SUPREME MASTERS
of their respective instruments, violin, cello, and piano, as they looked thirty years ago, when they toured the United States as a trio. It is probably superfluous to mention that at top and bottom are Fritz Kreisler and Josef Hofmann. In the middle is the great Belgian cellist, Jean Gerardy, who may not be remembered by youthful readers of the *MUSICAL COURIER*. The violinist and pianist are still enchanting music lovers with their wonderful art, but the cellist died last year, at the age of fifty-one. All three were famous wonder-children.

that the play was written at the time Maeterlinck was at the height of his fame, but that no reviewer in America, England, or the English colonies suggested that it bore the slightest Maeterlinckian influence. I fancy that somebody having decided that Mr. Loomis' music being Debussyian, came to the conclusion that the play was therefore Maeterlinckian—without reading the play.

I think your conclusions as to the future of opera and music drama are quite right. I hope, however, that opera singers will be required to learn to act—that will at least be a step toward reality, even when the operas are in no sense music dramas.

Thanking you, I am,

Sincerely yours,
CALEB YOUNG RICE.

The radio announcer of a Florida station has a habit of saying "Comes the baritone," "Comes the male quartet," etc. The other evening it was "Comes the tenor, in the great love aria from *Faust*." As a matter of fact, the number turned out to be the Flower Song from *Carmen*.

Not often does as neat a bit of kid-gloved critical reproof come from a reviewer's pen, as Br'er Chotzinoff sprung in his February 16 (*The World*) report of the Rachmaninoff recital, when he says: "The pianist took the beginning of Chopin's Funeral March at a brisk pace, one seemingly lacking in respect for the dead. Yet in view of the biting winds of the finale it appeared quite natural for the cortège to move at a tempo in keeping with the season."

A music house advertises a "sale of harmonicas." Could the proper authorities not stop it through the application of the Sullivan and Baumes laws covering the vending, carrying, and distribution of dangerous weapons?

Vincent Healy, a director of Lyon & Healy, of Chicago, is visiting in Miami. He says: "Children are learning to appreciate music younger than ever before, owing to radios, phonographs, and player pianos. They hear music all the time and it is no longer necessary for parents to compel them to learn the piano and then watch the youngsters to see that they practise an hour or so every day. Parents usually know by the time Johnny or Mary is five whether Chopin is going to mean anything but a dose of bad medicine. While there may not be as many people playing Bach today, those who do are playing him better."

Lest you wonder why Mr. Healy seems so unconcerned about the decline of personal pianism in the home, it should be mentioned that Lyon & Healy also sell radios, phonographs, and player pianos.

Gilbert Swan is quoted in the Miami Daily News as declaring that until he went to hear *Sadko* at the Metropolitan he had always imagined The Chant of India to be a love number. Now, he says, he knows it is to be a Chamber of Commerce song, for local propaganda purposes, "for it appears during the second act, in which merchants from many ports begin to boast about the products of their lands. The Hindu begins to tell about the pearls and what-not of his home town. And, behold, it is the beloved Chant of India."

The honor was offered Carl D. Kinsey and myself to serve as referees at the forthcoming Florida State Music Competition in Tampa. After going into a conferential huddle we decided that we would accept provided we were also appointed judges of the first annual Bathing Beauty Contest at Miami. It is advertised as "The World's Most Gorgeous Extravaganza of Beauty," and "The Dazzling Parade of Sweethearts From All Over the United States and the Latin-American Countries." You can hardly blame Kinsey and Liebling.

The Rev. Abraham L. Feinberg, associate rabbi of Temple Israel in New York, has resigned his post and will go into light opera. He says that synagogues are no longer places of worship, but like Tut-Ankh-Amen, "loaded with material riches, yet bereft of life." The light opera field will hardly offer the ex-rabbi an escape from materialism, even though he is likely to find plenty of life there. And if he is successful on the stage, worship will come to him, but hardly of the kind he sought at Temple Israel, where there was but one God. The minor deities of the theater are many and each one desires all the laudation, offerings, and incense for himself.

The Dade County Fair is going on now in Miami, and if you think that such an event holds no interest for a musician, read this from the Miami Daily News of March 2:

Visitors to the big round-topped building housing the feathered display Monday morning will be greeted by a sight few people have yet seen—a Rhode Island Red capon

whose best attempt at a crow is a falsetto soprano, mothering some twenty Red baby chicks. And what such a bird lacks in crowing ability is compensated for by matronly "chucks," to which the chicks respond with apparent affection.

A tenor singing here at The Frolics, a night club, calls himself "a pupil of the late Enrico Caruso." I am reminded of what the great Enrico said to one young man who begged him for instruction. "I give lesson," he declared in his graphic English "when no more there is something I learn me, myself."

"No wonder Wotan gets burned up at the end of the Ring," writes J. P. F., "for he was continually playing with fire."

Maybe to escape the heat, the Wotan represented by Michael Bohnen in New York recently was as described by Richard L. Stokes in the Evening World of February 22: "He reappeared in a state of nudity—save for a sash over one shoulder—from windpipe to midriff. As a former professional strong man, Mr. Bohnen boasts a torso worth the risk of one feminine eye."

"Viennese critics assail Richard Strauss for his editing of Beethoven's *Fidelio*, in which the former cut some passages that appeared to him to be superfluous," is T. F.'s report from the Austrian capital. He continues: "Some one else should do the same thing, much needful, for Rosenkavalier and Egyptian Helena, and then let's sit back and listen to what Strauss would say."

In London they had the recent debut of a violinist (pupil of Sevcik) named Wolfi. He is thirteen years of age. Old man Wolfi, in fact.

A recent Dutch opera produced in Amsterdam is reproached by the local critics for not being Dutch, except in language. The complaint sounds familiar to American opera goers.

Everything in music, except music, seems to be "facing a crisis."

The world has a way of equalizing things. Some of the small hotels at Miami Beach display signs: "Only Gentiles Accommodated." Other small hotels hang out tablets bearing the Hebrew kosher insignia. It is to be assumed that while the Gentile hotels probably charm with their quiet, the Hebrew hotels console with their cooking.

Maybe the "Back to Bach" movement prompted Dr. A. M. Richardson to publish his new book, *Fugue Writing*. On the other hand, while there has been much stretching rearward toward Bach, no one has yet succeeded in reaching him.

In ancient days, when people wished to improve certain conditions, they used to burn sacrifices at the altar. For the betterment of present day modernistic music why not burn it before a joint altar of Orpheus and Apollo? Of course that would not really be a sacrifice but at least we would be rid of the music.

LEONARD LIEBLING.

IS OPERA OLD-FASHIONED?

Regarding the much discussed question, "Is Opera Old-Fashioned?" the Chicago News, in an editorial, says in part:

"The charge of artificiality against grand opera is not new, but artificiality is not synonymous with superficiality or insincerity. Opera is based on certain conventions, but there is nothing repugnant to the principles of genuine art in those conventions. Wagner's music dramas are not realistic or naturalistic; they are, however, charged with emotion. The myths and fairy tales that Wagner selected for his plots are not slices from life, but they deal with permanent forces of nature and humanity."

"Some operas are pompous, but many are simple and spontaneous. Some sound old-fashioned, but others are up to date—Puccini's, for example, and those of Richard Strauss. Art has its fashions and cycles, but, while forms change, beauty, dramatic power, charm and grace never fail in their appeal."

"Opera is a synthesis of several arts, and that fact largely explains its popularity. It is addressed to several senses instead of to one only. It is rich in color, plastic and free. It provides exceptional opportunities for the most thrilling of musical instruments, the human voice."

"To say that opera is decaying is to ignore the lessons taught by the history and evolution of that form of art."

MUSICAL COURIER

TOSCANINI ACCUSED OF FAVORITISM

It is Alleged That Famous Italian Conductor Abuses His Position to Give American Performances of Works of His Compatriots

Richard L. Stokes in the Evening World furnishes complete statistics of the works by Italian composers given by Arturo Toscanini since he has been conducting the Philharmonic-Symphony Orchestra of New York. Mr. Stokes begins with Toscanini's initial appearance as conductor with the Philharmonic Orchestra, January 14, 1926, and continues to the latest premier of Pizzetti's *Rondo Veneziano*. He shows that in four seasons and a half there were twenty novelties, of which twelve were contributed by six Italian composers, three were the creations of two Frenchmen, two by two Germans, and one by a Spaniard. The only American work which, according to Mr. Stokes, Toscanini has conducted was Ernest Schelling's Impressions from an Artist's Life, about which Mr. Stokes writes: "This exception was due, I fear, to the accident of the affable Mr. Schelling's position as conductor of the Philharmonic's concerts for children."

Mr. Stokes also points out that there have been revivals under Toscanini's baton of works by Ros-

sini, Paer and Cherubini, and performances of works by Sinigaglia, De Sabata and Busoni.

"It is said," writes Mr. Stokes, "to be his (Toscanini's) stated conviction that American music is non-existent."

Mr. Stokes mentions other conductors in his article, but the burden of his song is directed toward Toscanini.

But Toscanini is a greatly applauded man in America. Upon his return to the Philharmonic recently he was greeted with an ovation. It is pertinent to ask if, after all, his exploitation of Italian works is not perhaps entirely to the taste of his audiences? It is also pertinent to ask whether the ladies and gentlemen constituting the board of directors of the Philharmonic-Symphony Orchestra do not engage foreign conductors with the full understanding that they will give new works by their countrymen.

One may also ask whether these ladies and gentlemen would be pleased if conductors took up the time of American orchestras to play American works.

Tuning in With Europe

A Near-Calamity

A tempest was raised in London's musical teapot over the near-refusal of a famous pianist to play at a concert of the Royal Philharmonic Society after being given an insufficient amount of time to rehearse a Mozart concerto. On the one hand the occurrence raised a certain amount of resentment against foreign artists who presume to criticize time-honored English methods (despite the fact that those methods have come in for plenty of criticism on the part of English musicians themselves) and on the other it has revealed the fact that even after the much-advertised reforms in orchestral organizations all is not quite so rosy in London as it was painted.

Absentee Instruments to Blame

What happened is this. The program was a very exacting one, including among other things a new symphony by Sibelius, which required long and arduous rehearsals. Much time at previous rehearsals was wasted through the fact that the first horn, the first trumpet and the first trombone were absent, being engaged in a broadcasting rehearsal, which evidently took precedence. In fact somebody had blundered, so that the two engagements clashed. The conductor, in the way that is common to most conductors, left the concerto to the last, on the assumption that a mere accompaniment wasn't likely to present difficulties. But he had reckoned without the soloist, who turned out to be exacting.

Not Fair to Mozart

The pianist, after intimating his dissatisfaction at being hurried through, walked off and declared he wouldn't play. "This isn't fair to Mozart," he said. Finally, supposing sufficient rehearsal to be a matter of expense, he offered to pay the cost of an extra rehearsal out of his own pocket rather than give a performance which the audience would think excellent but which would not satisfy his artistic conscience. But it couldn't be done; the orchestra had to make phonograph records all afternoon and had hardly time to eat and dress for the concert in the evening. Finally the matter was patched up and the pianist agreed to play on one condition—that the state of affairs should be given publicity, with a view to bringing about a much-needed reform.

On Their Toes

As it happened, the concert itself was nearly perfect. The atmosphere was electric. The orchestra, still under the influence of the painful contredétemp, was "on its toes" every minute. It responded to the conductor in every detail, matched the pianist's phrases as though it were playing chamber music (which, strictly speaking, it was) and the effect was commensurate. Not the symphony, but the concerto was the "clou" of the evening. The question is whether that would have been the case except for that certain unpleasantness in the morning.

What's the Moral?

Now what is the moral of all this? First of all, every artist will agree that a performance should not be merely good enough to win the approval of an audience, but good enough to satisfy the composer, were he present. The fact that a composer has been dead a century or more is no reason why he should be exposed to careless or slipshod interpretation. Secondly, a concerto is not a solo work and depends as much upon the orchestra's performance as on the soloist's. Unless there is a com-

munity of thought between the many component parts there can be no unity of effect. A solo clarinet imitating a finely chiselled solo phrase in a raw manner is enough to spoil a movement. And classical works are more susceptible to this sort of ruination than modern ones. A lesson of this kind, which compels an orchestra to have the requisite respect for a masterpiece, can only have a salutary effect.

Artists or Artisans?

But the matter goes deeper. By assuming an irresponsible attitude in a collaboration with an artist, an orchestra implicitly draws a distinction between itself and that artist. It is not the soloist who puts himself in a class above, but the orchestra members who refuse to take the same attitude toward art. Their only valid excuse, in such a case as related above, is that they are overworked. That, it must be admitted, is a condition which is inimical to real art and one which must be remedied. For this reason, one hopes, the teapot will remain agitated for some time.

C. S.

CAN SUCH THINGS BE?

This writer paid an informal visit the other day to Antonin Trantoul, the new Metropolitan tenor. In the course of conversation the writer asked Mr. Trantoul whether he missed his wine in this dry land. Mr. Trantoul replied that he did not drink wine. Whereupon the writer fainted. The idea of this fortunate Frenchman, a native of the Basque country, the borderland between France and Spain, where the wonderful wine comes from, not indulging in it was too much for the tender nerves of the *MUSICAL COURIER* scribe.

Upon recovery he asked Mr. Trantoul whether he had understood correctly. Whereupon Mr. Trantoul qualified his remark by saying that his habitual drink was water, but that he indulged in wine upon occasions of special festivities, wedding feasts, birthday celebrations and such-like. Mr. Trantoul, who comes to us from France by way of the *Opera Comique*, the *Grand Opera* and, latterly, *The Scala* in Milan, is a typical Basque. In his home tenue, with his black skull cap, close-fitting, which is a habitual article of wear with the people from that southern country, one could not mistake him for anything but a man of Southern France. He now lives in Normandy, and has for years not actually resided in his native district, since being constantly engaged in opera in Paris or elsewhere; but that has not changed him in the least. A hearty, good-natured gentleman is Mr. Trantoul, and perhaps his habit of dryness does him credit. Many people in America will think so.

CINCINNATI MUSICIANS FIGHT CANNED MUSIC

Cincinnati orchestral musicians have determined to organize orchestra units for the purpose of broadcasting programs of good music, accompanied by talks on the situation engendered by the introduction of "canned-music" in the movie theaters of the country. Commenting on the movement, the Cincinnati Enquirer says, in part: "It is sheer propaganda, of course, but far more significant propaganda than appearances indicate. At first sight it would seem that the aim of the musicians is a purely selfish one—to regain lost positions. That would not be reprehensible considering the fact that the man must work that the family may live."

"But it is not merely the restoration of positions

that promoters of the campaign to restore the orchestra to the theater have in mind. Their purposes range deeper than that. They know that the foundation of any art is incentive to study and that the future development of an art depends upon the extent of education that prevails. Take incentive away and the student, upon whom the future security of the art depends, vanishes as the mists of early morning."

GERMAN GRAND OPERA COMPANY TOUR

According to information gleaned from out-of-town newspapers, the German Grand Opera Company is having splendid success on its tour to the Pacific Coast, which started so auspiciously in Washington the early part of January. In St. Paul it is said the organization not only received its guarantee, but the local sponsors cleared a considerable sum and immediately re-engaged the company for next season. Omaha also has arranged for their return in 1930-31. In Kansas City the opening night was sold out and the gross receipts for the week were excellent. In St. Louis, Cincinnati and Houston the company drew large houses. Much interest surrounded their appearance in Los Angeles the week beginning March 10. San Francisco awaits them for a week, starting March 17. Everywhere the press comments have been highly enthusiastic. The consensus of opinion seems to be that the organization from top to bottom is excellent, and to Sol Hurok, the New York manager, due credit is given for his capable handling of the company's tour.

ERNEST BLOCH'S RESIGNATION

The excitement, comment and speculation concerning the resignation of Ernest Bloch from the San Francisco Conservatory of Music seems to have been premature. It appears now that it is by no means certain that Mr. Bloch has resigned. He will take a leave of absence of at least a year, but whether or not he will return after that period has not been settled. Meantime some newspapers made unkind remarks, suggesting that Mr. Bloch wanted an increase of salary, or that the Conservatory was unable to continue paying him his present salary. Many things were printed that were not true, but as yet no official statement has been made. When it is issued the MUSICAL COURIER will publish it.

It may not be out of place to add that the Conservatory has been swamped with applications for Bloch's position. None of these applications has as yet been considered.

HIGH AIMS

The Omaha Symphony Orchestra, Sandor Hartati, conductor, may be proud of itself for having given recently a Wagner and MacDowell program. This mode of showing American appreciation of the greatest German and the greatest American by putting them together on the same program is commendable. The Wagner part included some Lohen-

grin and a long excerpt from Parsifal. MacDowell was represented by his second Indian Suite. The Omaha Symphony is under the guidance of a man of high artistic ideals.

OBLIGATIONS

The artist who FAILS to live up to his contract is not only an enemy of himself, but is an enemy of the music business as well.

It has happened more than once in the past that artists have gained the reputation of being unreliable in this regard, and gradually have found it impossible to secure engagements.

Some artists seem to lack imagination. Their selfish minds are so centered on what they assume to be their own immediate advantage that they fail to visualize the immense amount of derangement that may be caused by their failure to carry out their agreements for public appearances.

Even before an artist is engaged for a public appearance, forces have been at work arranging for

this particular concert. Once it is decided that a concert shall be given and that an artist will be needed, the management must cast about among known available talent for some one suitable for the occasion. Unless the artist has the entire program to himself, details regarding the balance of the program must be arranged so as to provide proper variety and interest.

Following this there are publicity reports to be made, contracts for hall rental, for the printing of programs and an almost endless number of important details, all of which center about the artist or artists who have been engaged for the occasion. If then, at the last moment the artist changes his mind, much of the work has to be done over again, and it not infrequently happens that the concert is ruined by the impossibility of finding a substitute at short notice.

Managers are extremely cautious about engaging artists who have ever aroused any suspicion that they may not be reliable, or that they lack respect for their own given promises.

READERS' FORUM

Victor Harris Tells of Baritone Who Did Not Keep His Contract

[This letter makes unpleasant reading. It is distressing to think that any artist would be guilty of such conduct as is here described, and the vital importance of the matter can scarcely be exaggerated. The basis of any artist's success is moral as well as musical, and upon his good faith and respect for contractual obligations rests the entire structure of the concert or any other business. Artists and others who have small regard for contracts and obligations, and who suit their own convenience as to whether they will live up to them or not, are a menace to the entire world of musical art, and Mr. Harris is to be commended for taking the stand he does and for giving this matter the publicity it deserves. Artists should not treat contracts lightly and should realize that there are always two parties, at least, to every agreement.—The Editor.]

Editor, The Musical Courier:

My secretary has called my attention to various articles in local newspapers speaking in terms of flamboyant enthusiasm about the remarkable engagement at a huge salary, and for a long term of years, of the baritone, Everett Marshall, late of the Metropolitan Opera Company, etc., etc.

Let me call your attention to the reverse side of this medal and tell you a personal experience brought about by this self-same engagement.

Through the office of R. E. Johnston, manager for Mr. Marshall, the Saint Cecilia Club, of which I am the conductor, had signed a contract for the services of Mr. Marshall at its last concert for this season on March 25. Without coming to see me in person, without securing any consent to do so, without making a personal effort to disguise the baldness of his breach of faith, Mr. Marshall left New York for Hollywood, some ten days ago. After he had left New York Mr. Johnston notified me, that Mr. Marshall told him he would not keep the engagement. Had Mr. Marshall come to see me, explained the imperative necessity of accepting this large offer immediately, had he conducted himself in at least a business like manner and recognized that we also had an obligation to fulfill, I would have made every effort to have filled his place at once and released him. Mr. Marshall is not the only baritone of talent in the field, and I secured an artist to fill his place, a singer of fine voice

and ability and one in whom I have the utmost confidence—Frederic Baer. That, however, is not an excuse for Mr. Marshall to treat his contracts so lightly.

This does not seem, however, to have been the mental and personal reaction of Mr. Marshall in this affair. Mr. Marshall broke his contract with the Saint Cecilia Club, broke it abruptly, without excuse, and simply threw aside any pretense in this case to act honorably in regard to the contract we had with him.

I do not think that an occasion like this should be permitted to go by without a protest. Our profession is not held in any too high esteem by the world at large, and the least that we, who profess it, can do is to act with respect and dignity and carry out our contracts and obligations.

I wish to inform the members of our profession that Mr. Marshall made a contract with the Saint Cecilia Club which he deliberately broke.

I would be very grateful if you would give this letter a prominent place in your columns so that others may profit by what has been a very disagreeable experience to me. Matters of this kind do not always get the publicity they deserve.

Sincerely yours,

VICTOR HARRIS.

Conductor, Saint Cecilia Club,
140 West 57th Street,
New York, N. Y.

Ovide Musin's Estate

[The published reports concerning the size of Ovide Musin's estate seem to have caused some misunderstanding, as the following letter shows. It was announced when the will was probated that he left only \$500. Evidently, in his case as in many others, arrangements were made for the disposal of property during the testator's lifetime.—The Editor.]

Editor, The Musical Courier:

I wish to correct a false report concerning the will of the late Ovide Musin.

Mr. Musin arranged all his affairs before he died. The will only pertained to a few household effects, such as pictures, etc. He enjoyed all the luxuries of life and was very comfortable.

(Signed) RUTH FINKEN.
Brooklyn, N. Y., March 8, 1930.

A. L. Erlanger is dead. Albert Coates opera Samuel Pepys has been accepted for production by the Berlin Staatsoper.

Conrad Ansorge, celebrated pianist, died last month in Berlin at the age of sixty-eight.

The Colonne Orchestra is to visit London. Volpi Leuto will give a New York recital on March 23.

Edward Johnson, Metropolitan tenor will make his first radio appearance on the Atwater Kent Hour on March 16.

The Universal Song Voice Culture Course is now on a regular credit basis in seven university summer sessions.

Georgia Stark is now filling a South American engagement with the Bracale Opera Company.

Rock Ferris, American pianist, has been enjoying great success in Barcelona.

Maude von Steuben will give a New York recital on March 19.

Emil Hermann has issued the 1930 list of his collection of rare violins, violas, and cellos.

Eleanor Hamilton is enjoying a short vacation in Florida.

Italy is said to be worrying over the opera situation in that country.

Witmark has issued a new orchestra catalogue.

Verdi's Simone Boccanegra was revived with great success in Berlin.

The American Opera Company announces five new productions for next season, including Henry Hadley's Bianca.

Harold Bauer recently left these shores to fill a two months' concert tour of the Continent.

An involuntary petition in bankruptcy has been filed against Morris Gest, theatrical producer.

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I See That

Paul Althouse gave a successful concert in Passaic, N. J.

The Ada Soder-Hueck artists continue to be a credit to her Garcia method of voice production.

Mme. Pilar-Morin is arranging new operatic scenes for the costume recitals of Ethel Fox and Allan Jones.

Edith Henry is having a busy coaching season.

Augusta Tollefson's Brooklyn Academy of Music recital was heard by a capacity audience.

Ernest Carter's Namba, dance-pantomime, was produced with full orchestra in Stamford, Conn.

Henry F. Seibert played an inauguration recital on the new organ of Trinity Lutheran Church, New York.

The N. Y. School of Music and Arts' 725th concert was heard by a crowded audience in Grand Central Palace.

Gigli, Volpi and Fletta have been guests in the Los Angeles home of Lazar S. Samoiloff.

Marguerite Potter writes interestingly on After the Debut, What?

Salvatore Avitable is giving regular studio recitals, Emma Bollinger being heard last month.

Lloyd Morse was heard March 16 at the President Theater, New York.

Raychel Emerson was the Goddess of Liberty in the Washington Commemoration exercises at the Jumel Mansion, New York.

Clarence Dickinson has resumed his Lenten Friday Noon Recitals.

M. Witmark & Sons Issue Amplified Catalog

The house of M. Witmark & Sons is not only well known for its publications, but is equally well known for the care with which its catalogs have always been prepared and edited. A new set has now been brought out in much more convenient form than was ever adopted in the past. Witmark's "Songland" is thoroughly familiar, but now this "Songland" catalog appears, split up into several separate books: Concert, Secular and Sacred.

Each of the books has its own distinctive color and attractive and appropriate cover design. This includes all of the works of the Black and White Series, and every page is filled with thematics. The page is thus designed: On the left hand upper corner is a miniature reproduction of the title page of the music. Next to this the words of the song are printed, and the lower half of the page gives the opening bars of the music, eight or ten bars, printed in good-sized, clear type. This places the prospective purchaser in a position to decide for himself with absolute accuracy whether or not the music is to his liking and likely to be satisfying to his momentary needs. He can here select a song for any immediate purpose and be sure that it will be just what he wants. The songs are listed again at the end of each book, with stars and dots, asterisks and crosses and other forms of abbreviation to indicate exactly what they are, that is to say, whether they are for solo or duet, with or without obligato, with string ensemble, for orchestra, for male, female or mixed chorus or quartet, etc., etc. Also the works are divided according to their function. In other words, Armistice Day, patriotic, ballads, barcarolle, bass, coloratura, concert, cradle songs and lullabies, encore and humorous, etc., etc. Everything is listed, including Hebrew music, spirituals, evangelical and revival music, and everything else.

The gathering together and publication of all this music is an achievement which is the result of many years of concentrated labor and effort on the part of the managers of M. Witmark & Sons. The issuing of these new catalogs is also an achievement of signal importance.

Kedroff Quartet Graduates in English

The formerly non-English speaking members of the Kedroff Quartet, now completing their third American tour, have at last been graduated with the degree of E. S. (English Speakers). Their personal representative, Joseph Ponafidine, of the Feakins Management, who until now has always traveled with them on all their tours, to serve as interpreter, recently found his duties as such were unnecessary and so he returned to New York while the Kedroffs proceeded alone on their tour to the Pacific Coast. Their proficiency in their new language is confirmed by the fact that an immediate return engagement in Colorado Springs has been arranged by T. Kasakoff, the second tenor, who claims first honors in the English speaking contest of the group.

The month of March finds the quartet fulfilling concert engagements on the Pacific Coast, including appearances in San Francisco, Palo Alto, Pasadena, Redlands and San Diego. Their return East will involve appearances at Omaha, Des Moines, St. Paul, Winona, Chicago and Buffalo. Their last American appearances this season will be at Swarthmore, Pa., Baltimore, Hartford and Middlebury, Conn. On April 26, they will sail for France on the new S. S. Europa of the North German Lloyd. They will return on October 15 for their next American tour, which will extend to March 15, 1931.

Goldman Band Concerts

The Goldman Band concerts are to be resumed during the coming summer. Seventy concerts will be given during June, July and August in Central Park and on the campus of New York University. These concerts are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. The season opens June 16.

At some of these concerts during past seasons there have been visible audiences of more than 40,000 and invisible radio audiences in untold numbers. The Goldman

band of sixty musicians may be slightly increased this season, and there will be soloists at almost every concert.

The Goldman band concerts began in 1918, the money for the first six seasons being personally raised by Mr. Goldman. After that period the Guggenheims concluded that Mr. Goldman should be relieved of all financial responsibility and volunteered to underwrite the series.

Madge Daniell Artists Busy

The Billboard, recently reviewing Ann Pritchard at Keith's Hamilton Theater, New York City, in lengthy article about her act said, "Ann Pritchard is a versatile dancer as well as a sweet warbler. Her sweet voiced singing shows up nicely in her three songs, and she can sing."

Miss Pritchard is being asked frequently to sing over the radio and for benefits on her tour. In Memphis, Tenn., her voice was praised at a luncheon given by the Chamber of Commerce.

Lucy Lord, soprano, is gaining new audiences nightly at the Paramount Grill in the Paramount Hotel, with Roy Imgram's Band. Edwina Sievert broadcasts weekly over WAAT, and sang at the Hudson County Radio Show held at the Jersey City Journal Square the week of February 14. She also was heard with May Sievert at the Woodcliff, N. J., Community Church, on January 29, at a reception.

Muriel McAdie, soprano, was soloist at the Union Reformed Church of High Bridge on February 2 at special evening services, and was soloist at a Valentine Party given at St. Anthony's Home on February 14. Frieda Moss sang at Proctor's 58th Street Theater for the Masonic Order of Installation of Officers of the Eastern Star Order.

Samaroff Pupils Active

Recent activities of pupils of Olga Samaroff include the following performances:

Isabelle Yalkovsky was soloist at the pair of symphony concerts of the Cleveland Orchestra on March 6 and 8. Nella Miller, whose recent recital at Town Hall elicited such golden praise from the New York press, played the Schumann quintet at two recent subscription concerts of the Perole Quartet in Greenwich, Conn., and in New York. Jetta Kabram and Pauline Sternlicht, the first two-piano combination to hold a fellowship as such at the Juilliard Foundation Graduate School, recently played before a capacity audience at Westfield, N. J. Arthur Reginald, member of the Philadelphia Conservatory faculty, with forty pupils of his own, won the enthusiasm of press and public in his Philadelphia recital and also in trio appearances with Boris Koutzen, violinist, and Willem van den Burg, cellist. Hannah Klein, as yet unknown to the formal concert public, is becoming more and more a favorite with radio audiences through her weekly broadcastings from the Capitol Theater of New York.

Grace Leslie's Singing Highly Praised

Grace Leslie appeared in a concert with Toscha Seidel in Lewiston-Auburn, Me., on January 24. According to the Evening Journal: "She impressed most, perhaps, by the unusual range of her voice. It had the deep, rich notes one expects in the contralto, but it easily slipped into the realm of the dramatic soprano, even touching the coloratura. She sang easily and with expression, making the most of a program made up chiefly of songs in English and operatic arias."

She sang in Elizabeth, N. J., on January 29, when the Daily Journal called her "an interesting singer," adding: "Her voice was rich in the lower range and well controlled in the uppermost range of an unusually wide compass. She has the power to move from one extreme to the other of her range without altering the quality of her tone."

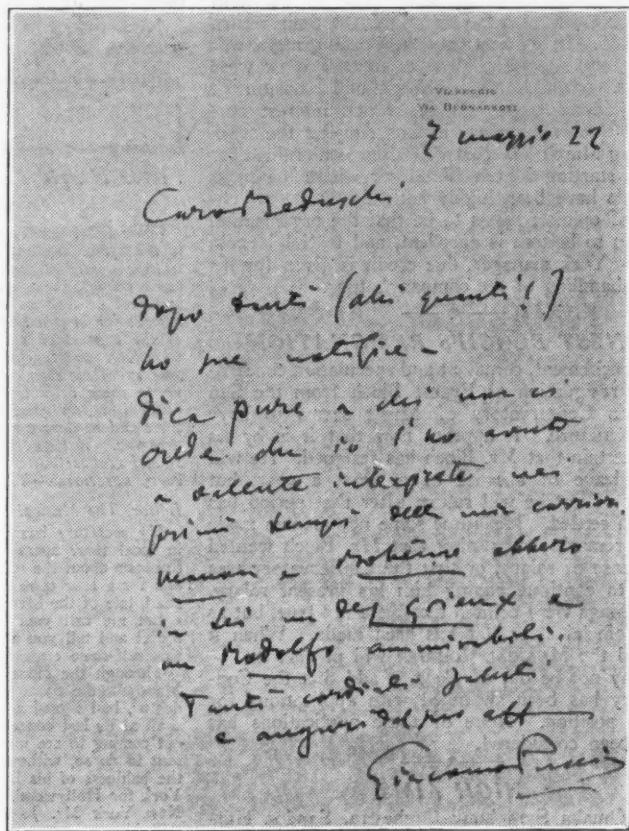
Bielski a New Bronstein Prodigy

Raphael Bronstein, teacher of violin, with studios in New York, has added to his list another young boy—this one only nine years old—who is proving himself to be an unusual violinist. At the recent Bronstein

TO SIG. BEDUSCHI FROM HIS FRIEND PUCCINI



During a recent visit to Signor Umberto Beduschi's voice studio in Chicago, attention was attracted to a letter bearing the signature of the famous Italian composer, Giacomo Puccini, who addressed a most affectionate letter to his friend, Sig. Beduschi, reviving the old friendship which bound him to the tenor during the days of his first brilliant interpretation of the leading roles of Puccini operas. A photograph of the letter is reproduced herewith, with its translation, which should be of interest to lovers of the great master:



(Translation)

May 7, 1922.

Dear Beduschi: After many (ah, how many) years I have news of you. Tell any one who may not believe it that in you I had the most excellent interpreter in the beginning of my career—and Manon Lescaut and La Bohème found in you a De Grieux and a Rodolfo most admirable.

With cordial greetings and best wishes, I am,

Your affectionate,

GIACOMO PUCCINI.

pupils' recital, Alter Bielski played the Mendelssohn Concerto E Minor (first movement) in a manner that proved his unusual talent. It is planned to have him play with one of the large orchestras next season. Another Bronstein pupil who, with more serious study and practice, will undoubtedly prove to be an outstanding pupil, is Rose Wartsky. This young lady played the Mozart Concerto, D Major No. 4 (first movement) at the recent recital, winning much applause from the audience that numbered over one thousand.

deserves the admiration of all right-thinking Americans, for not only did she sing under the name she was baptized by, but put herself down on every one of her programs as "American Soprano." The unanimous verdict of the critics on the most important daily papers in Italy was that she is an artist of exceptional vocal attainments and charm. Miss Leonard is now passing through France on her way home.

C. D. I.

Stuart Gracey Married

Mr. and Mrs. Herbert Jaynes have announced the marriage of their daughter, Ruth Simpson, to Stuart Gracey, on March 1, at Seneca Falls, N. Y. Mr. Gracey is a well known baritone.

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MONDSEE

Artists Everywhere

Ellery Allen, costume recitalist, will sing before the Women's Press Club at the Hotel Astor on March 28. March 18 she appears at the Women's Advertising Club of New York.

The American Academy of Dramatic Arts' sixth matinee at the Belasco Theater, February 28, caused much genuine laughter in the performance of *The Travelers* (Tarkington), done by the young actors with nice sense of comedy; the participants were Lucy Till, Frances Sheil, Doris Andre, Herschel Cropper, Leighton MacGill, Polhemus Cobb, with Fred Newton, Pam Sweeny, William Sutherland and Winston Hibler in smaller parts. *Autumn Fires* (Murray), a gripping play, was well presented and staged, giving Renee Lorraine opportunity to show dramatic talent; Fred Anderson and Clotilde Lohr also distinguished themselves, Jerry Scott and Stanley Ruth playing minor roles. Others in the cast were Polhemus Cobb and Jessie Patton. The graduation exercises are scheduled to take place Monday afternoon, March 17, in the Belasco Theater, with addresses by Leslie Howard and Margalo Gillmore.

Marian Anderson recently made a tour of the South, which included a recital in Lexington, Ky., when the critic of the Leader declared that she sang with a richness and feeling that were powerfully moving. He further declared that Miss Anderson possesses a beautiful contralto voice, splendid musicianship and artistic interpretation as well as a poise and culture that added dignity.

Marion Armstrong, who returned from Canada recently, her engagements there including a performance with the Toronto Symphony, will sing on the Pacific Coast this spring and also in Western Canada.

Olga Averino sang in Milton, Mass., on February 23. Future dates will include Albany and Bronxville, N. Y. She will also assist Pizzetti in a series of concerts.

Frederic Baer scored in the air, Rolling in Foaming Billows, in the lion and tiger recitative, and in *New Heaven in Fullest Glory Shines*. The singer's voice is of excellent quality, carefully and effectively used. This was culled from the Hartford Courant following his appearance with the Hartford Oratorio Society. Mr. Baer recently sang for the sixth time for the Worcester, Mass., Oratorio Society, the following phrases being culled from prominent dailies: "Warmly greeted—again aroused enthusiasm—aria with trumpet obligato gem of the evening—aroused spontaneous enthusiasm—unusual qualities of modulation and flexibility of voice."

Martha Baird, pianist, has just returned to New York from a Western tour, which took her as far as her native California. She fulfilled seven concert dates since early in January, opening with a private engagement in San Francisco and followed by appearances in Southern California, At Altadena, Pasadena and Occidental College, Los Angeles. On her way East, Miss Baird played in San Antonio, Texas, and also twice in St. Louis. The pianist's next New York recital will take place at Town Hall on Saturday afternoon, March 22.

Georges Barrere will celebrate his twenty-five years in America by giving three Sunday evening concerts with the Little Symphony at the Guild Theater, New York, on March 23 and 30 and April 6. Both old and new music will be presented. Out of twenty composers represented, eight will be Americans, and of these eight, two women. The last concert in New York by the Barrere Little Symphony were in March, 1928.

Richard Bonelli is now on tour with the Chicago Civic Opera Company, singing leading baritone roles in *Faust*, *Tristan and Isolde*, *Rigoletto*, *Tannhäuser*, *Lucia di Lammermoor* and *Trovatore*. At the close of the tour on March 28, Mr. Bonelli will fulfill concert dates until he sails for Europe about May 1.

Maria Bonilla, soprano, will give a recital in the Engineering Auditorium on March 19, with Hilda Frances at the piano. Her program will open with German numbers, following which she will be heard in Mexican and Spanish folk songs. Then come French songs, and the program will conclude with numbers by Raff and Henschel andarias from *Cavalleria Rusticana* and *La Gioconda*.

Annabel Morris Buchanan was recently complimented by Mrs. E. J. Ottaway, presi-

dent of the National Federation of Music Clubs, when Mrs. Ottaway heard Elisabeth Rethberg sing one of Mrs. Buchanan's compositions, *An Old Song*. The occasion was a concert given at Ann Arbor by the soprano, and Mrs. Ottaway telegraphed the following to the composer: "Elisabeth Rethberg sang *An Old Song* here last night. The audience applauded her warmly. I was thrilled to hear her sing it and told her so."

Mary Chainey, violinist, who has recently returned from Europe, will give a recital at Carnegie Hall, in New York, on the evening of March 21.

Augusta Cottlow, distinguished pianist and teacher, was invited to be one of the judges at the piano contest of Northern New Jersey for the Bamberger Music Scholarship. The audition took place in Newark on March 3. Miss Cottlow, on account of her great experience both as pianist and teacher, is considered one of the most dependable judges in the various contests to which she has been invited to participate.

Marguerite D'Alvarez is scheduled to sing in the Atlantic City Chalfonte-Haddon series on March 15. Louis Graveure and Charles Naegle will share the program with her.

The English Singers, according to a cable sent to the Metropolitan Musical Bureau from Hongkong, China, have had a splendid success in Japan and China. An extra concert was given in Hongkong and ten concerts on the island of Java have been added to their tour.

Fay Foster recently expressed some of her musical views and plans on the Celebrity Hour of the WPCH station. Among other things she said she had composed from the moment she was old enough to stand by the piano and strike the keys. She said her mother had not been her "severest critic," as many celebrities say. On the contrary, she had always liked her work and had encouraged her in every way. In this hour Miss Foster's latest composition, "Twas But a Kiss, was sung by her artist-pupil, Magdalene Helriegel, who received many compliments afterwards. She was said to have an excellent radio voice. "Twas But a Kiss" is simpler construction than most of Miss Foster's compositions; it is melodious and should become popular.

Ethel Fox gave a concert in Ogdensburg, N. Y., on March 13. March 4 she sang in Paterson, N. J., with Allan Jones. **Dusolina Giannini** and **Mischa Levitzki** will give a joint recital in Hartford, Conn., on April 6.

Walter Giesecking writes to Charles Wagner, his manager, as follows: "My next trip is through Cheko-Slovakia, Hungary, etc. After that two more concerts in Berlin (one with orchestra), all this in February. I also had a telegram from Monte Carlo where they want two concerts as soon as possible. Maybe I will go there in April, the right time to find the first spring butterflies on the Riviera." Mr. Giesecking will sail on the Columbus, arriving in New York October 6, and will give his first New York recital at Carnegie Hall on October 12. The pianist also tells Mr. Wagner in his recent letter that Europeans have had the same kind of winter there as we have in New York, mild, no freezing weather, etc., but he likes it. He is only sorry that the butterflies are not handy.

Katharine Goodson will return to America next season, from October 15 to December 15. A number of re-engagements from this season have already been booked by Haensel and Jones.

Eugene Goossens has been re-engaged for next season as conductor of the Rochester Philharmonic and musical director of the Civic Orchestra, it is announced.

Frieda Hempel, singer of renown, who gave a New York concert at Carnegie Hall on February 14, plans to continue next season with her Jenny Lind concerts, of which she already has given seven hundred. She also has active plans in progress for sound picture engagements.

Beal Hober, soprano, who has been favorably heard in New York and vicinity, will give her first New York recital at Carnegie Hall on March 25.

Josef Hofmann completed his California tour with engagements in San Diego and Sacramento, California, on March 3 and 5. He played a recital in Chicago, March 9; Milwaukee, 11th, and is giving his next New York recital at Carnegie Hall today, March 15.

Mr. and Mrs. Edwin Hughes will play joint solo and two-piano recitals in Chattanooga, Tenn., Birmingham, Ala., and Montgomery, Ala., on March 31, April 1 and April 2.

The Hummel Brothers, Stanley, pianist, and Earle, violinist, appeared as guest artists with the Amphion Glee Club of Newburgh, N. Y., on February 5. They scored their usual great success.

Maria Jeritza, Metropolitan Opera soprano, sailed for Europe on February 21.

She will return in early September for the California opera season. Next February Mme. Jeritza will sing a long concert tour after an absence of a year from that field.

Allan Jones is a young tenor who should make a great name for himself with succeeding years, the brilliancy of his upper tones was evident and his singing of *In Native Worth* was praiseworthy," said the Hartford, Conn., Times after the tenor sang Haydn's Creation with the well known Oratorio Society of that city.

Hans Kindler, cellist, who is at present touring the Middle West, will start for a two weeks' concert tour in Mexico the middle of March. Some of his additional concert dates are Wellesley, Mass., and Middlebury, Vt.

The Lester Concert Ensemble, sponsored by the Lester Piano Company, will appear on March 25 at the Philadelphia Conservatory, Philadelphia, at which Arvida Valdane, soprano, will be the vocalist, and again the following evening at the same place, with David H. Miller, tenor, as the vocalist. There also will be a concert at the Colony Club of Ambler, Pa., on March 28, where Mr. Miller will again sing. The instrumental members of the Ensemble who will appear at these concerts are Josef Wissow, pianist; Jeno De Donath, violinist, and Mary Miller Mount, accompanist.

Boris Levenson's violin and vocal works were heard by a capacity audience on March 2 at the Educational Alliance, New York. The participants, beside the composer, were Esther Birsh, mezzo-soprano; Sonia Antek, violinist, and Charles P. Zimnoch. It was an enjoyable affair, to judge by the applause. Miss Birsh repeated Kaddisch and Freigl Die Welt, and Mr. Zimnoch repeated Hand of the Warrior and Serenade. Violinist Antek played each of his violin solos twice, so prolonged was the applause, and for all these numbers Composer Levenson furnished musicianly piano accompaniments.

Rene Lund encountered one of the most cordial and enthusiastic audiences to which he has ever sung at Rock Island, Ill., when he gave a recital there for the Rock Island Woman's Club on February 17. According to the dailies he is one of the best artists which Rock Island has heard. He sang with great volume and beauty of tone and with flawless diction, according to the reviewer for the Rock Island Argus. The Daily Times writer said his diction is fine and that his voice has color and great flexibility, and deemed it a privilege to hear so great a singer.

David Mannes is presenting, as the outstanding number of the March 15 program at the Metropolitan Museum of Art, Tschauder (Continued on page 42)

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Czerwonky, Both as Conductor and Composer, Acclaimed by Audience
—Levitzi, Gigli, Titcomb, Martinelli and Duffield Among the Week's Concert Givers—Chicago Symphony Plays Modern Works—Edward Collins at Allerton Club—Other Items of Interest.

CHICAGO.—The concert given on March 4 by the Bush Conservatory Orchestra and Chorus and soloists was nothing short of extraordinary. It is not at all remarkable that the big hall was completely filled, but it is remarkable that a school can boast such an orchestra, such a conductor, such a chorus and such soloists as were presented on this occasion. Bush Conservatory may well be proud of its achievements, of its faculty, of its pupils, of its artistic as well as business management.

The program opened with the singing of the Hallelujah from Beethoven's Mount of Olives, and it is no exaggeration to state that the chorus is as efficient as a professional

artist and elicited prolonged applause and many recalls.

Besides shining as conductor, Czerwonky made a hit all his own with his episode, a Symphonic Rhapsodie, a little gem of symphonic literature, which was played con amore and was received with marked approbation. Margaret Zundell Perry may well be classified as one of Chicago's foremost singers. We have heard many students this season, but none gave us more pleasure than this young soprano, whose singing of the air of Lia from Debussy's L'Enfant Prodigue was a revelation. Make a note of the name of Margaret Zundell Perry. She has a bright future in store for her. She has the

gave a program of the old masters in true virtuoso fashion, bringing out to the full all the inherent beauties of Scarlatti, Mozart, Bach, Schumann and Chopin. Levitzki was justly rewarded by his eager audience with clamorous applause which brought many encores.

BENIAMINO GIGLI

One of the greatest treats of the season came in the song recital of Beniamino Gigli, at Orchestra Hall on March 2. It is not often Chicago's privilege to hear the glorious golden voice that is Gigli's, nor to listen to such perfection of the vocal art as this tenor offers; but when it is given such an opportunity the auditors leave no doubt as to their gratitude, shouting their approval most vehemently. Gigli was given a reception befitting a hero, and throughout his program his listeners demanded encores so insistently that the tenor was singing until late in the afternoon. An unusual artist is Gigli, with one of the greatest voices of the age, and whether he sings a dramatic or light opera aria, or a light song he is brilliantly persuasive and a convincing charmer. His program contained some five operatic arias from L'Elisir d'Amore, Lohengrin, Bohemian Girl, Don Giovanni, and Luisa Miller, and songs by Donaudy, Liszt, Grieg, De Curtis, and Gurci, but before the afternoon was over he had more than tripled the list. A musical

piano and pupil of Francesco Daddi, and Giuseppe Bamboschek, accompanist and pianist.

Having received no tickets for this event, we are unable to review the concert, which was well attended, attesting once again that the name of Martinelli draws at the box office in Chicago as everywhere else.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Solon West, baritone, artist pupil of Graham Reed, and Glenn Bacon, pianist, artist pupil of Lillian Powers, appeared as soloists at the Annual Banquet of the Independent Order of B'nai Brith, at Chicago Heights, February 23.

Anabelle Robbins, pianist, pupil of Edward Collins, was recitalist before the Winnetka Women's Club on February 26. On March 12 she appeared before the Evanston Women's Club and on March 21, she will play for the Auburn Park Thirty Club. Miss Robbins, with Walter Brauer, cellist, will give a joint recital for the Lakeview Women's Club on March 18. She is appearing with the Robbin's Trio in joint recital with the Imperial Quartette at the Arche Women's Club on March 28.

Mrs. George Hoermann, pianist, another pupil of Mr. Collins, appeared in recital at Manhattan, Ill., February 27.

Florence Pass, pianist, pupil of Mme. Cole-



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organization. Then the orchestra played, under the able baton of Richard Czerwonky, Rimsky-Korsakow's Scheherazade. The orchestra played the difficult suite without a blemish. As a matter of fact, it may be stated that the Bush Orchestra's performance could be compared with any heard in our midst by professional orchestras. Then came Lois Rogers, a girl yet in her teens, who played a movement of the Tchaikowsky Piano Concerto in such manner as to arouse the enthusiasm of the listeners. Miss Rogers may be looked upon as a full-fledged professional and among the best in Chicago. Her rendition had breadth, sweep, rhythm, force and elegance.

After the intermission Daniel Lubowski, concertmaster of the orchestra, gave a very good account of himself in a movement from the Brahms Violin Concerto, with cadenza by Richard Czerwonky, who with his orchestra gave fine support to the soloist. The playing of the young violinist revealed the

voice, the style, the musicianship, appearance, and all the equipment for the making of a brilliant career.

The orchestra and chorus were heard in the final number, Hail Bright Abode from Wagner's Tannhäuser.

President Edgar Nelson of Bush Conservatory has raised the standard of his school to a high plane, and to him goes a great deal of the credit not only for the success of the concert, but more so of the school, which has long been recognized as one of the best in America.

MISCHA LEVITZKI

In Chicago that brilliant young poet of the piano, Mischa Levitzki, counts an unusually large following who fill the theater whenever he gives a recital here and leave no doubt as to the enjoyment they derive from Levitzki's serious yet brilliant piano playing. Such was the case again on March 2, at the Studebaker Theater, where Levitzki

event that will live long after the season has gone into history.

Gigli was ably assisted by Ann Hamilton, possessor of an unusually beautiful soprano voice of dramatic range and quality, which she uses with intelligence and skill. Her efforts also were enthusiastically received.

MILDRED TITCOMB

Making her first Chicago appearance at the Playhouse, on March 2, Mildred Titcomb proved a gifted pianist, with poetic insight, keen imagination and musical intelligence, in a program including Franck, Chopin, Debussy, Stojowski, Paderewski, Brahms and Wagner-Liszt. She was enthusiastically applauded by a friendly audience.

MARTINELLI AND DUFFIELD IN BENEFIT

For the benefit of the Chicago Association for Child Study and Parent Education a concert was given at Orchestra Hall on March 3 by Giovanni Martinelli, who had the assistance of Mary Duffield, talented Chicago so-

Audet, gave a private recital at the residence of Mrs. Walter Haenchen, March 6.

Rudolph Ganz, music director of the college, played in concert at Canton, O., February 27.

Moissaye Boguslawski, artist teacher of the piano faculty, has been touring in concert throughout Virginia and North Carolina.

The regular Sunday afternoon concert of March 2 was given by the following members of Phi Beta Sorority, pupils of the college: Mary Casey, Mary Kincheloe, Margaret Fried and Nelle Gubser.

EDWARD COLLINS PLAYS AT ALLERTON CLUB

One of the most enjoyable recitals in the series being presented at the Allerton Club was that given last week by Edward Collins, who was so well liked that he was kept playing encores long after the program was finished. In a list of interesting numbers, the prominent pianist demonstrated anew the many qualifications that have won him renown throughout the country and have made him one of Chicago's most popular artists. He played Chopin, Brahms, Handel, Rudolph Ganz, Liszt and his own numbers with the authority, brilliance, charm and taste that reflects the true artist, the fine musician and the expert technician. Everything he played was loudly acclaimed by his enthusiastic listeners.

ORCHESTRA PLAYS MODERN ITALIAN WORKS

Two modern numbers by Italian composers were introduced to Chicago Symphony patrons at the Friday-Saturday concerts of March 7 and 8—Ildebrando Pizzetti's Concerto dell'Estate and Vincenzo Tommasini's Preludie, Fanfara e Fuga. In addition there were such familiar numbers as Schumann's Serenade, Sowerby's From the Northland Suite, Stock's string orchestra arrangement of Bach's chorale-prelude, O Mensch, bewein dein Sunde gross, and excerpts from Wagner's Die Walkure.

Although writing his Concerto in the modern idiom, Pizzetti did not lose sight of the fact that to be interesting even in these days of discords, music must be melodious, colorful and imaginative. By contrast, the Tommasini opus impressed as heavy, discordant and uninspired.

LEON BENDITZKY BUSIER THAN EVER

There seems to be no lull in the season for Leon Benditzky, who has been kept unusually active throughout, and is busier than ever now, even though the season is coming to a close. Mr. Benditzky is in demand as radio artist, accompanist, pianist and teacher, and his entire time is taken up. He does extensive radio work and is connected with

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who is in great demand as radio artist, pianist, accompanist and teacher.

Station WGN, from where his Wednesday piano recitals at 4:30 P. M. have become a popular feature and constantly bring letters of praise from Chicago and surrounding territory.

Among Mr. Benditzky's recent engagements as accompanist were recitals given by Rosa Low, Beatrice Harrison, Ilse Niemack, Sonia Sharhova, and Reinold Werrenrath.

At North Shore Conservatory, where he is head of the piano department, Mr. Benditzky has a very large class.

AMERICAN CONSERVATORY NOTES

On March 22, in Kimball Hall, the Junior Orchestra under the direction of Kenneth Fiske will be presented together with junior piano pupils of Louise Robyn and violin pupils of Kenneth Fiske.

Marie Sidenius Zendt, soprano, of the faculty, will appear in recital in the Playhouse on March 23. Of especial interest in Mrs. Zendt's program will be a group of classical numbers and Scandinavian, Russian and Lithuanian Folk songs.

William Burress, pupil of Edoardo Sacerdoti, will be presented in song recital on March 17, sponsored by the Y. M. C. A. College of Arts and Sciences. The program will take place in the Auditorium of the Central Department of the Y. M. C. A.

Ardath Janes, pianist; Betty Dando, soprano, and Fannie Fine, violinist, advanced pupils of the Conservatory, will be presented in program in Recital hall of the Masonic Building on March 28. The Misses Fine and Janes will be on concert tour in Iowa during March and April.

Recent engagements of Tomford Harris, concert pianist of the American Conservatory faculty, include appearances at Monmouth College, Monmouth, Ill.; Yankton College, Yankton, So. Dak., and as soloist with the Toronto Symphony Orchestra in Toronto, Canada.

The Heniot Levy Club held a meeting and Musicale in Conservatory Recital Hall on March 9.

Lela Hamner, of the piano faculty, presented her pupils in recital in Studio Theatre on March 2.

Dramatic Art pupils have made recent appearances as follows: two plays at Resthaven Convalescent Home on March 8; in a one-act play for Heniot Levy Club on March 9; one-act play, *Just Women*, in Kimball Salon at the Phi Beta Muscale on March 11; four short plays in Conservatory Studio Theatre on March 13.

COLUMBIA SCHOOL OF MUSIC NOTES

A concert by the preparatory and academic department given in the School on March 2 brought out a capacity audience, and altogether was very successful. The next in the series will be given April 27.

Last week Louise St. John Westervelt had a class meeting and informal musicale, with a program presented by her pupils.

The homecoming for former students and graduates to be given by the Public School Music department during the Supervisors' Conference will be held in the school March 26. A program of music will be given by the Columbia School chorus, and Mary Straw Vernon will present her canata, *Paul Revere's Ride*, with Leslie Arnold as soloist. A group of violin compositions will be played by Ruth Ray.

Esther Rich, pianist and member of the professional class of Clare Osborne Reed, appeared as soloist on March 7 before the Edgewater Diana Club.

Alex. Tannenbaum, pupil of Ludwig Becker, gave a joint recital last week before the Jewish People's Institute.

Walter Spry left on March 3 for a short tour of the south, during which time he will give recitals at the State College in Montevallo and at the College at Natchitoches.

MRS. STACEY WILLIAMS' STUDIO

Mrs. Stacey Williams' beautiful studio in the Fine Arts building was the scene of a very happy reunion a few days ago. Hattie

Brush Murray, whom Mrs. Williams had not seen since they were fellow students in the studio of Vincenzo Vannini in Florence, Italy, was an unexpected and most welcome caller.

Hattie Brush, as she was then, studied in Europe for several years. She and Mrs. Williams met there when both were in their early twenties, so the joy of this rencontre may better be imagined than described. Miss Brush filled many engagements in London drawing rooms during the season, and her rich, unusual contralto voice was in great demand. One Easter morning she sang He was Despised in the old church of John Wesley, the founder of Methodism, and his grandson, another John Wesley, accompanied her at the piano.

Mrs. Murray is very enthusiastic in her praise of the work she hears in Mrs. Williams' studio. She has sent her daughter, Mrs. Vesta Watkins, to study with Mrs. Williams. Mrs. Watkins has inherited the marvelous richness and volume of voice from her mother, but she is a soprano with a range and beauty of tone rarely heard in a studio. Mrs. Williams predicts that it will not be long before she ranks with the leading concert singers of the city.

Elizabeth Flanigan, Mrs. Williams' student, will be the soloist at the next Lake View Musical Society concert.

Mary Louise Linstrom will soon be heard in a recital program. Miss Linstrom's voice has grown so full and she has acquired so much artistry that she is rapidly gaining the distinction of being classed among the important young artists of Chicago. Her recital numbers will include *Ritorna Vincitor* and *Pace Mio Dio*.

Josephine Lydston Seyl, whose name is very familiar to the musical public, is preparing a program of modern French songs which she will give shortly in Mrs. Williams' studio.

JEANNETTE COX.

Universal Song on a Credit Basis at Seven University Summer Sessions

The Universal Song Voice Culture Course will be given this summer for the first time at Cornell University, Ithaca, N. Y., under the direction of Alfred Spouse, who is the supervisor of choral music for the Rochester, N. Y., Department of Music, as well as the instructor of voice culture groups at the West High School.

Grace Meloney, instructor of choral music at Grant Senior High School, Cedar Rapids, Iowa, has been appointed to conduct voice culture classes at Grinnell College, Grinnell, Iowa. Miss Meloney has done much to advance the interest in voice culture classes in the State of Iowa during the last five years.

The other summer sessions which will continue the classes of former years are: Pennsylvania State College, under the direction of James Woodside, assistant director of the Haywood Institute of Universal Song; New Jersey State Teachers' College, Rutgers University, under the direction of Walter H. Butterfield, director of music at Providence, R. I.; University of Michigan, Ann Arbor, under the direction of Frank Showers, director of choral music at Ottawa Hills High School, Grand Rapids, Mich.; University of Rochester, the Eastman School of Music, and the University of California Extension Department, having classes at Oakland and San Francisco under the direction of Frederick Haywood, author of Universal Song.

After the regular summer session at the Eastman School of Music, Mr. Haywood will go to the Pacific Coast for the months of August and September. The Coast classes are sponsored by Glenn Woods, director of music at Oakland, and Estelle Carpenter, supervisor of music at San Francisco. At all of these summer sessions voice culture as presented in the Universal Song Course is an accredited subject.

American Academy of Dramatic Arts Matinee

A very creditable presentation of the one-act play, *Everannie*, was given at the March 7 seventh matinee by students at the American Academy of Dramatic Arts, at the Belasco Theater, New York. Jessie Patton, Austin Beardsley and Clotilde Lohr shared honors. *Nice People*, a comedy, was well done by ten young actors; a realistic thunderstorm added to the realism, and convincing players were Dorothea Kamm, Roslyn Harvey, Helen Brady, Adelaide Noska, Polhemus Cobb, Edwin Glass, Fred Newton, Winston Hibler, Stanley Ruth and Byron B. O'Brien. Graduation exercises of this, the forty-sixth year, will take place on March 17, with talks by Leslie Howard and Margalo Gillmore.

Edward Johnson's First Radio Engagement

Edward Johnson, Metropolitan Opera tenor, will make his first appearance over the radio on Sunday evening, March 16, on the Atwater Kent Hour, when he will sing arias from the operas, *Romeo and Juliette*, *Die Meistersinger* and *Pagliacci*, and also a group of all-English songs, all of them request numbers.

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(Continued from page 39)

kowsky's great Fifth Symphony. In addition to this the orchestra will play Beethoven's Leonore overture, the two little Grieg pieces which Gabrilowitsch played recently with the Philadelphia Orchestra, L'Arlesienne by Bizet and the overture to Tannhäuser.

Margaret Matzenauer will sing in two of the concerts of the Brahms Festival to be given in Boston during the week of March 24. She is to sing a group of Brahms songs and the contralto solos in the Rhapsodie. She will appear with the Chicago Orchestra on April 4 and 5, and will leave immediately thereafter for the Pacific Coast.

J. Barrett Maus, Canadian baritone, recently appeared at the Fine Arts' Club in New York, and on March 3 was soloist at the Men's Club of Saint Simon's Church in Brooklyn. Mr. Maus upheld the fine impression which he had previously made for himself in the musical world with his delightful and artistic singing.

Marguerite Melville-Liszewska need not worry whether the critics like her Debussy or not. After her piano recital in Chopin Hall, Paris, Mme. Debussy, who was in the audience, went to the artist's room to express her appreciation and enthusiasm over Mme. Liszewska's interpretations of her husband's compositions and to invite her to her home the next day. On this occasion she expressed great surprise that Mme. Liszewska had never heard Le Maitre, as she calls him, play, saying that she had caught the elusive subtlety of his playing perfectly and that her interpretations were imbued with his spirit.

Neva Morris, chanteuse and children's entertainer, recently fulfilled a number of engagements in Pittsburgh, Pa. She gave the entire program at an entertainment at the Asbury Methodist Episcopal Church; assisted on a program given by the Pittsburgh Piping and Equipment Company, and took part in the annual children's party of the Concordia Club. She also appeared on the program of the Tourist Club, presenting a new sketch of Hansel and Gretel. In addition, Mrs. Morris appeared over station KQV in a program of the Jefferson Club, and over KDKA, for the Congress of Clubs. Mrs. Morris' engagements, however, have not been wholly confined to Pittsburgh. Following her recital in New York, the Herald Tribune declared that, with originality in costuming and an animated and expressive manner, Mrs. Morris gave an unconventional and effective entertainment. She also appeared recently before the Woman's City Club in Cleveland.

Lloyd Morse gave a recital in New York recently which found wide acclaim, the Times particularly mentioning the friendly audience. A feature widely enjoyed by many was Summer Song by Romualdo Sapiro, the artist's accompanist. At the Flushing Free Synagogue dinner Mr. Morse "delighted the audience," said the Flushing Journal. One listener wrote: "I very much enjoyed him, particularly for his style, his commendable diction and his very effective singing of Sapiro's Summer Song, remarkably well done."

Carroll O'Brien, tenor, has been engaged to appear as soloist with a chorus of 600 voices, under the direction of Hollis Dann, at the National Supervisors' Convention, to be held in Chicago during the week of March 24.

Sigrid Onegin, contralto, has passed the halfway mark of her record-breaking tour of forty-three concerts in thirteen weeks, and has now started the second half in California, where she will have sung thirteen dates within eighteen days.

Anthony F. Paganucci's Il Gitano Re (The Gypsy King) was programmed by the Baltimore Symphony Orchestra, Gustav Strube, conductor, on February 16. The song was sung by Alfredo Gandolfi, baritone of the Metropolitan Opera Company, and was exceedingly well received. Mr. Paganucci was one of the guests invited to hear the orchestra introduce this number to the Baltimore audience.

Donald Pirnie, whose Scotch songs have aroused such interest lately, gave a program at the University Club on February 9 on which some of these were included.

Rita Raymond appeared as contralto soloist with the Los Angeles Philharmonic Orchestra in the first performance in that city of the Wagner prelude to Act III, quintet and closing scene from Die Meistersinger, given by the orchestra with the assistance of the Los Angeles Oratorio Society, at the pair of concerts on February 27 and 28. The other soloists were Hazel Rhodes, soprano; Dan Gridley and Dr. Carl Omeron, tenors, and Tudor Williams, bass.

Andres Segovia, guitarist, has been re-engaged by the Metropolitan Musical Bureau for his fourth successive season. He gave three sold-out recitals at Town Hall this year, the last, on March 6, a benefit for the Spanish Institute of New York.

March 8 he appeared at the McMillin Theater, Columbia University, being scheduled to sail soon afterwards.

Vivian Sherwood, contralto, gave a concert at the Chaminade Club, Hackensack, N. J., on March 10.

Bruce Simonds, who recently appeared with his usual success in several New England towns, will be busy with concert engagements until May 1. He has just been made Associate Professor of Music at Yale University.

Ethelynde Smith, who is now on a tour of the Coast, fulfilled an engagement recently at the Girls' Collegiate School, in Glendale, Cal. The auditorium was crowded with music lovers who gathered from Los Angeles and other nearby cities, and that they did not regret traveling thirty miles and more may be ascertained from the fact that they enthusiastically applauded the soprano and demanded several encores. Upon her return East, Miss Smith is to make a tour of Canada, early in April, her most recent date contracted for being a recital at St. John, N. B., before the Ladies' Morning Musical Club. She also has been engaged for a recital at the State Normal School, Plattsburgh, N. Y., during Music Week, in addition to an appearance as soloist with the Ladies Choral Club of that city during that week.

Marjorie Truelove, pianist, was the soloist at a concert on February 23, given by the Rochester Civic Orchestra in Rochester. She played the MacDowell D minor concerto and was enthusiastically received. The Rochester Democrat Chronicle said that she "played with taste, good mechanics and aptitude with orchestral performance. She did not labor the more pompous passages and she played the charming lyricism of others admirably, and was deservedly recalled four times by her hearers."

Arthur Van Haelst, baritone, is singing at the Women's Press Club on March 28 and at the Women's Advertising Club on March 18.

Cara Verson, pianist, who has recently returned from a successful European concert tour, appeared on February 19 at Muskegon, Mich., with the Liege Quartet, and at Culver, Ind., on February 21.

Claude Warford's attractive new circlets announce his fifth summer session in Paris for teachers and students of singing. Some of his artists' activities include: Allan Jones, tenor, had February engagements in Jersey City, with the Mendelssohn Choir in Toronto, in Bridgeport, Conn., and in New York; William Hain, tenor, who sang for the N. Y. Mozart Society on February 8 and was re-engaged for the March concert, has been singing the leading tenor role in The Daughter of the Regiment with the Little Theatre Opera Company and will be soloist for the Chaminade Club of Providence, also the regular soloist for the Grand Opera and Cathedral Hours of station WABC; Joseph Kayser, baritone, has been engaged as soloist of Grace Church Chapel, New York; Edgar Laughlin has been engaged as baritone for the second quartet of the Central Presbyterian Church, New York City; Dorothy Howland, soprano, was soloist for the Philomen Club of Tottenville, S. I.; a quartet of Warford singers—Florence Martin, soprano, Alice Lorey, contralto, William Hain, tenor, and Philip Jacobs, bass—presented Lehmann's Persian Garden at the Warford Studios on February 21.

Ernest White, organist at St. James' Church in Philadelphia, is giving a series of organ recitals at the church on Wednesday evenings throughout Lent.

Evan Williams, tenor, and Morris Ohre, baritone, soloists at Calvary Baptist Church, New York, were very successful on the radio hour, February 16, in their solos and the duet, Watchman, What of the Night? (Sargent), many messages testifying to this effect. Both singers have resonant, well managed voices of ample range, due to the excellent instruction of Raffe Leech Sternier. Splendid climax, with full organ, was reached in the duet. There are many requests for their re-engagement.

Composers' League Magazine for February

In the February issue of Modern Music there is a discussion of the recent movement for Gebrauchsmusik. Modern Music is a magazine published by the League of Composers, and deals with everything in the way of modernism. Gebrauchsmusik is a term coined by the younger composers of Germany, and means utility music. Most of the music written by the moderns being just the opposite of utility music, a development of music which the average amateur can use should certainly be of interest. Other articles in this issue of Modern Music include The Composer and the Dance Theater by Richard Hammond, and New England's Composers by Nicolas Slonimsky.

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Music Notes from Coast to Coast

Cincinnati, Ohio. Marion Rouse, lecture-recitalist, appeared before the Cincinnati Woman's Club, describing her recital as Dance and Song from Scarlatti to Stravinsky. Miss Rouse was well received by a large audience.

At the February 14-15 concerts of the Cincinnati Symphony Orchestra, Heifetz was the soloist, playing the D major concerto of Brahms. His playing bespoke the fine musicianship and elegance for which he is justly famous and his ovation was prolonged and spontaneous. The orchestral novelty of the program was The Basque Venus of Wetzler, this being its first Cincinnati performance.

The Cincinnati Conservatory of Music, Robert Perutz, violinist, and Dr. Karol Liszniewski, pianist, presented a distinguished program, the outstanding novelty being the Ruraria Hungaria of Dohnanyi formerly heard as an orchestral number, and presented here to Cincinnati audiences as a violin solo. Dr. Liszniewski and Mr. Perutz will appear on tour as associate artists with the tenor, Louis Graveure, late this spring.

The Reardon Trio and Mary Ann Kauffman Brown appeared in recital in the Civic Theater. The reviews were most enthusiastic.

Daniel Ericourt, French pianist, returns here to his piano classes at the Conservatory after successful appearances in New York at Town Hall and over the Baldwin Hour of the radio.

At the College of Music, Ilse Huebner, member of the piano faculty, presented her pupil, Evelin Gerhardi, in conjunction with Helen Gough, violinist, and Winifred Hazelwood, cellist. Miss Huebner's Trio was assisted by Bertha Miller, a pupil of Dell Kendall Werther of the vocal department, whose fine singing was much commended.

Vladimir Horowitz, pianist, gave a recital in Music Hall as the closing attraction of the Artists Series. His program starting with the Toccata in C major, by Bach, continued with Scarlatti, Brahms, Chopin, Prokofieff, Liszt and among the encores his own entrancing arrangement of the Carmen music. Mr. Horowitz may truly be acclaimed the pianistic marvel of the generation and for that reason some few interpretive liberties may well be accorded him.

Dan Beddoe, noted tenor and voice teacher, will be in New York on April 30, when he will appear as guest artist at Columbia University with the Columbia University Chorus.

Marguerite Melville Liszniewska, of the piano faculty, who is spending her sabbatical year in Europe, was soloist with the State Symphony Orchestra of Berlin, under the conductorship of Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra.

L.S.

Glen Ridge, N. J. Wesley G. Sonntag conducted the Glen Ridge Orchestra, twenty-six players, both sexes, at its recent concert sponsored by the Women's Club, and additional appearances are planned for March and May, featuring American composers' works. A variety of orchestral works, ranging from Locatelli and Bach to Grieg and Rimsky-Korsakoff, with various soloists, make these concerts interesting.

R.

Jamaica, N. Y. The Musical Society of Jamaica, N. Y., Mrs. Howard E. Keyes, president, gave its annual guest night performance recently in the auditorium of the First Presbyterian Church. The soloists were Dorothée Bower, cellist, and Florence Bisbee, pianist, with the Jamaica Choral Society under the direction of N. Val Peavy also taking a prominent part. Mrs. Bower, who recently made her radio debut over station WMCA, played with genuine musical feeling and expressiveness Godard's *Sur le Lac*, Popper's *Gavotte*, and Sammartini's *An Old Italian Love Song*. Mrs. George E. Howe provided sympathetic accompaniments. Miss Bisbee displayed technical fluency in her interpretation of numbers by Chopin, Beethoven and MacDowell. As an encore she offered a new work by Earl Laros, entitled *Prelude*. The Choral Society, in a representative program, proved itself a tuneful and well disciplined body of singers.

Pittsburgh, Pa. The Musicians' Club of Pittsburgh held the regular monthly meeting and annual election at the Keystone Athletic Club. Completing two year terms were Ralph Lewando, president; Caspar P. Koch, vice-president; Albert Reeves Norton, secretary-treasurer, and Harvey B. Gaul, Carlo Rossini, Rudolph G. Volkwein, directors. The newly elected officers are: Wm. E. Benswanger, president; Earl Truxell, vice-president; Wm. J. McWhorter, secretary; W. M. Dorrington, treasurer, and, for directors, Will Earhart, Gaylord Yost, and Ralph Lewando. The club membership numbers over one hundred and is incorporated for the purpose of supporting and promoting music, to advance and encourage musical movements worthy of public interest.

as well as to promote and encourage active professional spirit among musicians and those interested in music.

A newcomer of prominence to this community is Herbert C. Peabody, organist, conductor, writer and composer, who has been installed as organist and choir director at the Episcopal Church of the Ascension.

J. Fred Lissfelt, music editor of the Sun-Telegraph, gave an interesting interpretive talk at Kaufmann's on Siegfried and Gotterdamerung, the two Wagnerian works given here by the German Grand Opera Company.

The fourth concert of the Art Society's season of events was presented at Carnegie Music Hall by Hans Kindler, cellist, and Halle Stiles, soprano, of the Chicago Opera. Miss Stiles, who is endowed with natural charm, possesses a voice of definite lyric quality and which is most effective in the middle register. Her offerings were two groups of songs ranging from Pergolesi to Rasbach, and the Gavotte-Air from Massenet's *Manon*. Included in her final group was Star Call by Oscar Helfenstein (the song that was recently awarded the Martin B. Leisser Art Society prize of one hundred dollars), with the composer at the piano. Miss Stiles added three encores. Hans Kindler, always a favorite in the Steel City, won new laurels by his masterful playing which disclosed an excellent technical equipment of the unintruding variety and a tone quality of exquisite beauty. Notable was his rendition of the classic opuses of Caix d'Hervelois, Bach and Frescobaldi, to which was added an encore, Delibes' *Passepied*.

Ornstein's *Chant Russe*, Rimsky's *Bumble Bee*, and the *Granadina* and *Invocation of Joaquin-Nin* evoked enthusiastic applause that brought forth as encores Ravel's *Habanera*, a Roumanian Etude by Enesco played col legno, and Kramer's arrangement of the Brahms' *Wiegenlied*. Earl Mitchell and Ralph Angell respectively provided musicianly accompaniments.

Dr. Caspar Koch was heard in his usual Sunday afternoon organ recital. Assisting him was the Cadman Octet, consisting of Caroline Bracey Anderson, and Lyda Smith Flenner, sopranos, Mrs. L. Wallace Ohl and Willetta Young Dice, contraltos, Max Bradoc and Matthew Kieser, tenors, E. Clair Anderson, and John Morgan, bassos, with Lyman Almy Perkins directing and accompanying. The vocal selections were Cadman's *The Builder*, *Sextet* from *Lucia*, Dvorak's *Songs My Mother Taught Me*, and Clokey's *He's Gone Away*. Dr. Koch performed numbers by Boellman, Wagner, Westerhout, Karg-Elert and Maquaire.

Every week, on Saturday night and Sunday afternoon, Dr. Charles Heinroth, who presides at the console of Carnegie Music Hall, gives two separate programs, the evening list of compositions comprising those of classic cast, while the afternoon concert is devoted to popular classics.

At Syria Mosque a large audience was regaled by the Chicago Symphony under the splendid leadership of Frederick Stock. The program included the Hebrides Overture of Mendelssohn, Tschaikowsky's Fourth Symphony, a Bach Arioso and Chabrier's dainty *Espana*. The feature event of the evening was Dohnanyi's Suite, an extraordinary fine work, which Pittsburghers heard for the first time. This truly great orchestra is so much appreciated in its home town that when it takes to the road, single concerts rather than pairs are the rule, and tours are necessarily short. Blessed is the orchestra that is adored in its own bailiwick.

The Choral Society of the Y. M. and W. H. A., with Harvey Gaul conducting, presented a varied and interesting program with Cantor Joseph Rosenblatt as guest soloist. Since its inception four years ago this organization has made noteworthy strides and occupies a significant place in this city's musical life. The personnel comprises eighty young men and women. Many of the compositions performed were first timers in Pittsburgh. These were Gounod's Bacchante Chorus from *Philemon and Baucis*, Cesare Franchetti's March and Chorus from the Biblical *Eloc*, Ruth, and several Jewish and Hebrew numbers, some of which were effectively arranged by Mrs. Harold Solomon. A feature of the occasion was Harvey Gaul's Psalm of Deliverance, a work of compelling appeal which was enthusiastically received. The incidental solos of the various works were sung by Edith Canter Lazear, Bess English, and Mrs. Frank Wertheimer, sopranos, Madeline K. Lewis, alto, Max Franklin, baritone, and Joseph Gerson and William A. Green, tenors. Cantor Rosenblatt gave two groups of Jewish and Hebrew songs, including a Lullaby, and Omar Rabb Elser of his own writing. Mrs. L. Balter provided excellent accompaniments. The concert was applauded by a sold-out house.

The German Grand Opera Company pre-
(Continued on page 44)

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Music Notes from Coast to Coast

(Continued from page 43)

sented Siegfried and Gotterdamerung. The conductors were Knoch and Mehlrich.

The opening of the new quarters of the International Institute at the Y. W. C. A. featured songs of many nations, sung by a group of international chorists under the direction of Mrs. James H. Greene.

The Tuesday Musical Club was hostess to the junior musical clubs of this part of the state. Nine junior clubs participated in a musical program, an interesting novelty of which was Charles Oberthur's Berceuse for harp and violin played by Rosalie Firestone and Doris Engelman. The speakers were Mrs. Arthur B. Siviter, president of the Tuesday Musical, Mrs. W. C. Dierks, president of the state music clubs, Mrs. J. E. Skemp, state chairman of extension work, Mrs. Will Earhart, and Mrs. T. C. Donovan, national treasurer, who brought greetings from Mrs. Edward MacDowell and the National Federation. Two numbers played by the combined High School Orchestra, under the direction of Lee M. Lockhart, closed the program. R. L.

Portland, Ore. Handel's Messiah was delightfully interpreted in the Public Auditorium by the Portland Symphony Orchestra (eighty members) and the Portland Choral Society (300 voices), with Willem van Hoogstraten conducting. Thanks to Mr. van Hoogstraten, the oratorio was presented as it should be presented. Beautiful, indeed, was the Pastoral Symphony, likewise the Hallelujah Chorus, which closed the program. Four guest soloists assisted: Jean Knowlton, soprano; Emilie Lancel, contralto; Arthur Boardman, tenor, and Rollin Pease, baritone. Frederick W. Goodrich presided at the municipal organ. There was a capacity audience.

The English Singers, brought to the Public Auditorium by Steers & Coman, provided a rare treat not soon to be forgotten. Seated around a table, the artists sang motets, carols, folk songs and madrigals. Truly their matchless art held the large audience spellbound.

Recently the Portland Symphony Orchestra, at its third Sunday matinee, played before more than 3,000 Oregonians. Conductor van Hoogstraten programmed Haydn's Symphony No. 13, in G major; Schelling's Victory Ball; Sibelius' Finlandia; Chabrier's España Rhapsody and other works. Mr. van Hoogstraten was recalled repeatedly, the orchestra sharing the honors. J. R. O.

San Francisco, Cal. Efrem Zimbalist enjoyed a brilliant success at his Dreamland Auditorium recital. Emanuel Bay played accompaniments.

Hulda Lashanska, American soprano, demonstrated her vocal powers and gifts of interpretation at Scottish Rite Hall, as one of the Judson-Wolsohn attractions.

Resuming its activities after the holiday interval, the San Francisco Symphony Orchestra, Alfred Hertz, conductor, presented an exceptionally interesting program for its sixth pair of concerts in the Curran Theatre. The occasions marked the first San Francisco appearances of Nathan Milstein, Russian violinist, who was heard in the Bruch G minor concerto. Milstein deserves to be placed among the most admirable violinists now before the public, for he is an unusually gifted artist and a superb technician. He plays with a tone that is almost always transparent; his bowing should be the envy of many a better-known fiddler, he responds to beauty and mood like a poet and phrases like a genuine musician. Milstein's performance was one of the popular successes of the season and called forth a storm of long continued applause.

Compositions in Dance Form was the title of the novel program that Angna Enters, celebrated American dancer, gave in the Alice Seckels Matinee musicale series at the Fairmont Hotel. She was ably assisted at the piano by Kenneth Yost.

The City of San Francisco presented the San Francisco Symphony Orchestra, Alfred Hertz at its helm, with Dusolina Giannini, soprano, as guest artist, in a program that proved to be one of the most enjoyable events of the current music season. It attracted to the Exposition Auditorium an audience of nearly 8,000. The opening number was Handel's Concerto Grosso, No. 12, which the orchestra played particularly well—with beauty and nobility of tone, with splendid virility, elan, plasticity and responsiveness. The musicians followed their leader with enthusiasm. Miss Giannini was then heard in the aria, Ritorna Vincitor, from Verdi's Aida, and Pace, Pace Mio Dio, from the same writer's La Forza del Destino. Giannini was delightful in every way—voice, manner of singing and stage presence. She has a truly gorgeous organ; her mezza voce is of a ravishing quality, and her powerful and brilliant upper tones are equally as fascinating. She sings with a surety of technic that never fails her and

with convincing art in her interpretations. Miss Giannini sang again in the second half of the program, this time the Vissi d'Arte from Puccini's La Tosca. She was vociferously applauded at the conclusion of each of her numbers. Indeed, Miss Giannini made a distinct "hit" and deserved the ovation she received. The remaining numbers played by the Orchestra were Debussy's The Afternoon of a Faun, and Liszt's The Preludes.

Charles Wagner, New York concert manager, was a recent visitor here, in the interests of his theatre work.

Everett Jones, manager of musical events and also an expert publicity director of San Francisco, is engaged as advance man for the Chicago Civic Opera Company on its annual spring tour.

After an absence of twenty years, Marion Lorraine Bentley, pianist-composer, has returned to her home city of San Francisco, where she will carry on her artistic activities hereafter permanently. During her sojourn abroad, she spent much time in Paris, London and Berlin, where she was frequently heard in concerts and where her compositions are well known and admired.

Pearl Hossack Whitcomb sponsored a number of her vocal pupils in a matinee concert at the Sorosis Club. A number of talented young singers delivered in a most praiseworthy manner a well prepared and diversified program. There was a large audience present.

Eighty singers of the Pacific Saengerbund who comprise the mixed chorus of the Deutscher Verein gave their first concert of the new year at California Hall. Frederick Schiller is director of the Saengerbund and conducts the Verein also. The soloists were Therese Linck, soprano; Anna Nettlemann, mezzo-soprano; Evelyn Keck, contralto; Ernest Thies, tenor; Frederic Bittke, baritone, and Ernest Stumm, basso, with Eva Littlemann, dramatic reader. The program was devoted to orchestral, choral and solo selections and included the first performance in San Francisco of Liszt's Prometheus Bound.

The San Francisco Conservatory of Music is sponsoring a series of six readings by Leo Cooper, scholar of the drama. They take place at Fortnightly intervals and Cooper's remarks on various great or important plays are supplemented by musical performances by students. Part of the receipts of these lectures will be devoted to the conservatory scholarship fund.

Final arrangements are being completed by Wheeler Beckett for the fourth annual series of Young People's Symphony Concerts of which he is the director. Again the concerts will engage the full San Francisco Symphony Orchestra.

Three artists of distinction took part in the Pacific Musical Society's most recent concert at the Fairmont Hotel. They were Jessie Linck, contralto; Kathryn Thompson, harpist, and Hilda Claire Goldberg, pianist. Grace Campbell is president of the Society and Mrs. Charles Stuart Ayers, chairman of the program committee. C. H. A.

Tarentum, Pa. Howard S. Green, composer and pianist, gave a well attended joint recital here not long ago which displayed his merits as solo pianist in works by Liszt and himself, with vocal solos by Katheryne Travis, soprano, who sang songs by classic and modern composers as well as To A Dear Little Home, by Mr. Green. The concert was so successful that both artists were obliged to repeat and add items to their original numbers. S.

Worcester, Mass. The Fine Art Lectures at Clark University, directed by Lorin H. Dodd since 1922, have ended for the current year, having presented in these programs many of the artists that are outstanding in the field of art, literature, music and the dance.

Angna Enters in original pantomime began the course, being followed in this order by Charles Hanson Towne, editor of Vanity Fair in readings from his poems; Percy Grainger, in original compositions; Lorado Taft, with an illustrated lecture on American sculpture; The English Singers, in Old English songs; Eleanor Cook in a dance program, presenting Eastern Europe in song and dance; Carola Goya, in Spanish dances old and new; and E. H. Sothern in memories of the theater.

Under the auspices of Holy Cross College, the Russian Symphonic Choir, led by Basile Kibalchich, gave a program recently in Mechanics Hall and was enthusiastically received by a large audience. It was its third appearance in this city.

The first of the Sunday afternoon concerts at the Worcester Art Museum began when the Vannini Little Symphony of Boston, directed by Augusto Vannini, played a program of classical music. The large audience overflowed the concert halls on all the staircases and adjoining balconies. C. E.

Traviata Well Given in Philadelphia

Grand Opera Company Presents Splendid Cast in Popular Verdi Work—Personal Triumph for Lucchese

PHILADELPHIA, PA.—The presentation of Verdi's *La Traviata* by the Philadelphia Grand Opera Company on March 6, was the occasion of a personal triumph for Josephine Lucchese. Miss Lucchese's interpretation of the role of Violetta is superb, as she has everything which goes to make up success—her voice is fresh and clear, with faultless intonation, splendid rhythm and absolute ease in all registers, her dramatic interpretation carries the audience with her every instant, and her personal charm and beauty reaches across the footlights even before a note is uttered. She was in especially fine voice and sang the numerous famous arias (such as Ah! fors e lui, and Sempre libera) and duets with ease and artistry—arousing the greatest enthusiasm among her audience. Her acting throughout was splendid but in the last act it reached a climax of emotional intensity.

Alexandre Kourganoff as Alfredo both sang and acted the part well, particularly in the last three acts.

Mario Vallee did some very fine work as Germont. His singing of the Di Provenza ill mar, in the second act, was followed by an ovation.

All the smaller parts were splendidly done by Helen Jepson as Flora; Paceli Diamond as Annina; Albert Mahler as Gastone; Alfred Delong as Baron Dophol; Arthur Holmgren as Marquis D'Obigny; Enrico Giovanni as Doctor Grenvil, and Alessandro Angelucci as Giuseppe.

The scenery, especially in the first and third acts, was particularly beautiful. Contrary to custom, the second act was depicted indoors, instead of in the usual pretty garden scene. It was a bit disappointing for this reason, but the singing and acting lost nothing thereby.

The chorus did good work, as did also the

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Alberto Conti, conductor of celebrated opera companies in Italy, such as the Milano, the Venezia and the Brescia, also conductor for the Columbia Grand Opera Co., has been engaged by Lazar S. Samoiloff to coach singers at his Opera Academy, in operatic and concert repertoire and in ensemble singing. Voice culture will be taught by Mr. Samoiloff and assistants at the Bel Canto Studios, but at the Opera Academy only repertoire, stage deportment and ensemble singing will be taught; students of any vocal teacher may register at the Opera Academy. Perfect professional ethics are promised.

Ruby Ohman, contralto, sang with success with the Glendale Symphony Orchestra, conducted by Modest Altschuler, and is appearing with success over radio station KNX; she was engaged by conductor Rodzinsky to sing with the Philharmonic Orchestra on March 16. Frank Baken, basso, also appeared with the Glendale Symphony Orchestra with pronounced success.

John Uppman, baritone, and a native son of California, who for the past three seasons has been singing with the American Grand Opera Co., arrives soon to work with Samoiloff.

Mr. Samoiloff has been engaged to lecture March 25 at the Friday Morning Club, his subject being What Radio and the Talkies Are Doing for Singing.

American Institute of Normal Methods' Summer Session

The American Institute of Normal Methods, founded in 1884 by H. E. Holt at Lexington, Mass., announces the fortieth annual session since its incorporation, to be held for three weeks, July 9-30, at Lasell Seminary, Auburndale, Mass. A faculty of twenty leaders in public school music will present courses covering every phase of teacher-training in the vocal and instrumental field.

The Educational Symposium brings to the school authorities various phases of modern educational thought. Dr. Edward Howard Griggs will speak on Beauty and the Culture of the Spirit; Dr. John P. Marshall will discuss The Modern Idiom in Music; Prof. Osbourne McConathy's topic is Music in the Activity Program of the School; James Mursell's three addresses will cover a series of problems facing every classroom teacher.

The Music Festival, which brings each year's session to a close, will feature the compositions of a number of composers and conclude with the performance of a Bach cantata.

Pilar-Morin Artists Please

Some of the artists of the Pilar-Morin Studio of the Theater presented a delightful program at St. Luke's Home on February 20 and again at the studio on the 23rd. The large audiences gave each of the artists a hearty reception. Lillian Ville, in an operatic scene from Faust, sang and acted in costume; her singing was brilliant and her acting simple and true to character. Riitta Duval surprised everyone with her dramatic voice in Santuzza's aria, having improved so much, and Henry Doerr sang Rudolfo's aria from La Boheme admirably. Tanya Lubov's voice showed vitality and good tone, while Mildred Leder also sang well. Little Leonora was dainty and charming. Isabel Spragg at the piano furnished sympathetic accompaniments.

Mme. Pilar-Morin might be called a pioneer of operatic scenes in costume with acting. The success this season of Ethel Fox and Allan Jones in their costume recitals is largely due to this distinguished woman's coaching of them in the various scenes and her clever arrangement of the scenes themselves. These she has arranged to co-ordinate with expression both in song and acting.

Dickinson Lecture Recitals End

At the last lecture recital in Clarence Dickinson's historical series at Union Theological Seminary, for which he had the novel idea of directing his hearers on the trips taken by Dr. Burney, the great musician and historian, in 1770 and 1772. Louise Lerch's beautiful voice was heard in the expressive aria from Gluck's Iphigenia, O to qui prolongas, and its purity was appreciated in Handel's Lusignie piu Care.

Alexander Kisselburgh's virile baritone was given expressive scope in a stirring old Gypsy Song, the Old Boreas (Hiller), and the softly sustained Recordare (Hasse). The chorus, made up of Dr. Dickinson's two choirs, from the Brick Church and Union Theological Seminary, was a special attraction, singing with astonishing volume of tone, clearness of diction and rare loveliness of pianissimo passages, Jomelli's Rex Tremendae, Naumann's All Ye Kindreds, and the charming Bavarian folksong, Lo, in a

Manger, a Haydn Motet, and Hasse's Blow Ye the Sacred Trumpet, and ending with the Hallelujah Chorus, strings and trumpet supplementing the organ. Charlotte Mathewson Lockwood was at the organ for the choruses; Dr. Dickinson played the accompaniments and an Andante by Stamitz, Rondeau Minuet (Fischer), and Fugues by Seeger and Albrechtsberger. A string trio, composed of Susan Ripley, Ruth Howell and Walter Potter, played charmingly Gluck trios for two violins and cello.

John Doane Entertains

February 26, Joan Doane entertained at the New York home of Mr. and Mrs. Philip Bainbridge. The following pupils of Mr. Doane participated in the program: Helen Bainbridge, Rodina Steichen, Clara Blohm, Roy Collins, Margaret Cockerill, Barbara Greenough and Margaret Olsen. Each of them was heard in solo numbers, the composers represented being Puccini, Edwards, Cyril Scott, Buzzi-Pecchia, Massenet, Paulin, Saint-Saëns, Loewe, Bizet, Liszt, Hermann and Lehmann while Miss Bainbridge and Miss Steichen also sang duets from Puccini's Madame Butterfly and Delibes' Lakme.

Eleanor Hamilton Leaves for Florida

Eleanor E. Hamilton has closed her Philadelphia studio for about two weeks, during which period she will be in Florida, combining business with pleasure. Miss Hamilton left for St. Augustine on March 7, going by sea as far as Jacksonville and from there on by motor. She plans to return by train.

Express Train Stops for Jacques Gordon

Jacques Gordon, concert master of the Chicago Symphony Orchestra, and principal of the quartet that bears his name, played January 8 in Steubenville, Ohio, and had to be back in Chicago at eight o'clock Thursday morning. Great was Mr. Gordon's anxiety until a friend informed him that he would wire the president of the Pennsylvania road to allow the express from Cincinnati to stop for the violinist. As the train approached Steubenville it was flagged, and Mr. Gordon was put on the train by the station master, who wished him God speed to Chicago. Though a blizzard was encountered the train was on time and Gordon was on hand to meet his friends at eight o'clock in the morning, and later rehearsed with the Chicago Symphony Orchestra.

It may be of interest to state that previous to the banquet given by the Civic Concert Service on January 11, the music was furnished by the Gordon String Quartet, which scored heavily with the delegates. The MUSICAL COURIER was told that the Civic Concert Service had already booked in the middle west thirty dates for the Gordon String Quartet for next season and in the next issue of the MUSICAL COURIER there will appear the name of the manager who has that organization under his direction for the coming season. The Quartet will make its headquarters in the East hereafter.

Third Haywood Studio Musicales

On March 2 the Haywood Studios were the scene of an interesting affair, presenting a program of poetry and song.

Jessie Ward Haywood (Mrs. Frederick H.) was the special artist of the afternoon.



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She gave readings by Noyes, Milne, Kipling and Montgomery. At the conclusion of the program she gave several of her original poems to the complete satisfaction of her discriminating audience.

Mrs. Haywood was assisted by Robert Phillips, tenor, in two groups of songs which were rendered with fresh voice and much charm of style. The composers represented were Maley, Fisher, Elgar, Speaks and Cadman. Mr. Phillips studied under Mr. Haywood some years ago at which time he appeared at the Asheville, N. C., festival with distinguished success.

Father Finn Gives Demonstration

Father William J. Finn recently gave a demonstration of teaching polyphonic church music at the hall of the Church of Our Lady of Lourdes, New York, with illustrations of his technic in training his sixty male singers. Father Finn tactfully addressed his hearers, largely members of the N. A. of O., as "colleagues of the profession," and said:

"One must have a fine instrument, for such his chorus must be. Find the proper acoustics of a hall and the key for any choral work to be sung. Get your instrument ready."

He mentioned the hoot of the English boy choirs (heard here under certain English choirmasters) and gave examples in vocal exercises. He mentioned Blanche Marchesi and complimented The English Singers and enlarged on the necessity of being absolutely in tune, with every interval absolutely on the pitch. With fine vigor, refinement of expression and admirable illustrations, Father Finn held his musical audience. The lecture lasted until 10:30 p. m., when motets were sung.

Greenwich House Benefit

Greenwich House Music School announces a recital for the benefit of the school, in the ball room of the Junior League on March 28, by Ernest Schelling and Albert Spalding. Mr. Spalding is one of the Artists' Advisory Board of the school and last spring he gave an audition to the violin department, which is under the direction of Enrique Caroselli.

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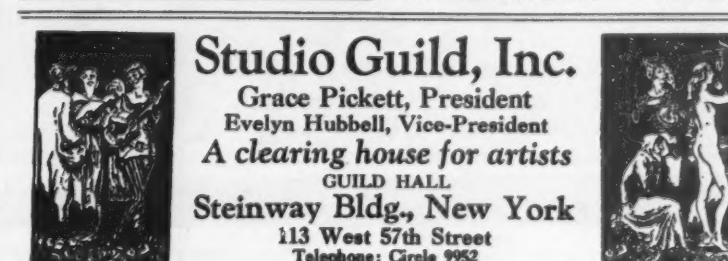
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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Music Supervisors National Conference in Chicago

What will undoubtedly be the greatest music gathering ever held in this or any other country is the second biennial meeting of the Music Supervisors' National Conference, which is to be held in Chicago the week of March 24. Seven thousand school music supervisors from the ends of the United States are expected to be in attendance at the sessions, which are to be held in the Stevens Hotel.

"Amateur music" will be the keynote of the Conference. Recent developments in music, like the radio, the vitaphone, etc., have introduced new elements into music teaching, among them the all but complete elimination of the incentive to music study as a vocational subject. The entire question will come before the supervisors for thorough discussion. It is pointed out that school youngsters write essays, stories and poetry in composition classes, not with the idea that even one in a hundred will make writing a profession, but with the thought that such creative writing experience will inspire the girls and boys with a greater desire to read the best authors. Similarly it is held that every child should learn music, not because it is going to bring a larger income, but because first hand experience in singing, in playing and in hearing the best of music beautifully performed, opens the ears and the minds of the pupils to the beauties of sound which make for a richer and more complete life.

The Career of Jacob Evanson

Jacob A. Evanson, director of Central High School Music and assistant community music organizer at Flint, Mich., is a pioneer in a capella choral work among high schools of the United States. Mr. Evanson did not study music in preparation for teaching while in high school or college. His practical experience alone enabled him to start the career which has brought to



Jacob A. Evanson, conductor.

him wide recognition as a choral and instrumental director of ability.

A prominent student at the University of North Dakota, Mr. Evanson acted as junior and senior choreographer, winning both years; was university marshal in his junior year, that being the highest distinction accorded a junior classman, and was a member of the Iron Mask, senior honor society. As for sports, he played tennis two years at the university.

Strangely, perhaps, Mr. Evanson followed a medical course while in college, deciding that he needed to teach before going on with that profession after graduation. He was called back to teach sociology at the university, which he did for one year before coming to Flint Central High School as a music instructor. In his latter profession he found what he believed to be worthy of great effort and it also interested him strongly. Practical experience as a member of several theater orchestras and professional bands stood him in good stead. He had previously received strong encouragement to go into orchestra work.

During his first year at Central, Mr. Evanson also taught chemistry, besides directing the boys' and girls' glee clubs whose chief work was production of the annual opera at that time. In 1927 the two clubs were combined to form a mixed chorus, and experiments made in a capella singing. Its success is evident in the nationally recognized choir Central High School has today.

Under Mr. Evanson's direction the choir

has won two state championships and sung before the National Music Supervisors' Conference in Chicago and the North-Central Conference of the same body in Milwaukee, Wis. Taking over the band last year Mr. Evanson led that group to another first place in the state contest.

Mr. Evanson has been an instructor at the National High School Orchestra, Band, and Choir camp at Interlochen, Mich., for two years, having charge of the camp choir. Recently he directed the Iowa all-state high school chorus. Next summer he is to teach a course in high school music instruction at Columbia University, and will conduct an all-New York City and vicinity high school chorus.

* * *

Notes From the Field

CALIFORNIA

San Pedro.—A music assembly was given by the music department of San Pedro high school at the Richard Henry Dana Junior High. The program was given in order that incoming students could have an idea of the work that is being done in music here.

The senior orchestra, under the direction of E. A. Jarvis, opened the program with the selection, *Princess Pat*, by Victor Herbert. Madelyn Moody sang two selections, *Garden of Happiness* by Danile Wood and *The Proposal* by Lloyd Killam. The boys' glee club presented *Bells of the Sea* (Solloman), *Pale in the Amber West* and *Honey Town* (Parks). Little Irish Girl (Lohr) was sung by J. D. Willis. The girls' glee club rendered *Dance of the Gnomes* (MacDowell). John Faulkner sang *Give Me a House on the Hillside* and *The Restless Sea* by Hamblin. Strumming (Woods) was presented by the boys' double quartet. The closing number was *Marche Militaire*, rendered by the senior and junior high school orchestras combined.

The glee clubs and boys' double quartet are under the direction of Louise Mansfield, and those in the voice classes under Lena Shepard. Doris Peterson and Betty Miller were the accompanists.

FLORIDA

Jacksonville.—Ten members of high school orchestras in Duval county have been elected to membership in the National High School Orchestra, according to notification received recently from Joseph E. Maddy, director.

This year there will be two sections of the orchestra, one to play for the department of superintendents of the National Education Association in Atlantic City, N. J., late in February, and the other for the music supervisors' conference, which meets in Chicago the last week in March.

Nancy Rohlfsing, violinist, of Robert E. Lee High School, has been chosen to play the viola at the Atlantic City convention. Anita Courtemanche, violin, Shirley Moore, viola, Mavis Glidewell, viola, Yvonne Tait, cello, Richard Williams, cello, and Herman Fritz, flute, will represent Lee High, while Martha Reddick, violin, Muriel Peterson, violin, and Esther Chepenik, violin, will be

the representatives from Andrew Jackson. The ensemble work of both groups is being directed by Leroy MacGowan of Lee High faculty.

The Chicago orchestra will be made up of 300 of the best players in the United States, and these members will have the opportunity of playing under the direction of Walter Damrosch and Henry Hadley of New York city. The program will be given on the night of March 26.

MAINE

Augusta.—Directed by Ernest R. Hill, long experienced in band and orchestra work, the Cony High School Boys' Band of forty pieces has developed rapidly since the opening of school for the fall term last September, and in its recent public appearances has excited considerable favorable comment.

During the home games of the fall football season the band was a feature of the school cheering section, and between the halves of several important games paraded on the field and presented a concert. Recently complete uniform equipment has been secured and the boys now appear to splendid advantage in formations.

Colors of red and white are emphasized in the uniforms. Trousers for the bandmen are of deep red with white stripes. White sweaters with C's and a lyre indicate their band affiliation, and red and white caps of the overseas pattern complete the ensemble.

MASSACHUSETTS

Attleboro.—The High School instrumental department here gave a concert in February in the high school auditorium for the purpose of demonstrating the interest and value to pupils of school music, and to obtain funds for the purchase of instruments and music to maintain and enlarge the instrumental activities at the school.

The participants in the concert were the school band, High School Orchestra and Junior Orchestra, assisted by choruses from the Junior and Senior High Schools.

The program consisted of band selections, solos by pupils playing violin, piano and cornet, orchestra selections, chorus numbers accompanied by the orchestra.

There are twenty-four pupils in the school band, twenty-two in the Senior High Orchestra and twenty-three in the Junior Orchestra. Over forty more pupils are now preparing to join these organizations.

This marked the first appearance of the band, which is a new organization at the high school. For the past five months the band has been in rehearsal under the direction of John H. Bronson, supervisor of music in the public schools, and it has made most remarkable progress.

The school orchestras enjoy the reputation of being the equal of any school organization in this section of the state.

Fitchburg.—There have been some "political doings" with reference to the music in the schools here. Against the strenuous protest of Mayor Joseph N. Carriere, Dr. James P. Goray, new member of the school committee, was successful in his fight to have his niece, Margaret Goray, reinstated

(Continued on page 47)



CENTRAL HIGH SCHOOL BAND, FLINT, MICH., AND ITS CONDUCTOR.

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CHARLES ALEXANDER FULLERTON



teacher and conductor, received his B.S. degree at Iowa State Normal School in 1890. He studied at the University of Chicago, 1896-7, and with private teachers; was superintendent of schools, Parkersburg, Iowa, from 1890 to 1893, and in Manson, Iowa, from 1893 to 1896. He accepted a position in the music department of the State Normal School, Cedar Falls, Iowa, in 1896 and became head of the department of music at Iowa State Teachers' College in 1909.

Mr. Fullerton's special interest is music education. He has compiled song books for school use for thirty years. He originated the use of a diagram of the piano keyboard in school music in 1889 and has used it ever since.

For thirty years he has worked on standardization tests in school music. In 1900 he developed time tests in the theory of music (writing, notes, rests, scales and signatures in thirty second units). In 1900 he developed the Ten-Step Method (the development of technical skill in relation to the song). In 1913 he developed a regular system for teaching singing by means of the phonograph. In 1913 he developed a scheme for teaching the rudiments of music to the rhythm of the phonograph. In 1915 he developed a system for having pupils write the melodies on the blackboard while reproduced by the phonograph. In 1917 he adapted Dalcroze Eurythmics to elementary music teaching. In 1925 he devised a plan for organizing choirs in rural and graded schools, the choirs consisting of the pupils who can learn to sing a given list of songs accurately with the phonograph.

The choir movement represents a culmination of the standardization tests in singing. The choirs from the one room rural schools of a county are assembled to sing at the eighth grade graduating exercises. For August, 1930, the Department of Public Instruction and the state fair management have announced an All-State Chorus, to be made up exclusively of choir members in the one room rural schools. One rehearsal of these choruses is all that is necessary, as the members have all learned the same songs standardized with the phonograph. Mr. Fullerton's latest book, *A Book Course in Elementary Music and Selected Songs for Schools*, contains lists of choir songs, directions for conducting standardization tests, and a detailed course of study for both rural and graded schools.

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Music in Schools and Colleges

(Continued from page 46)

as assistant music supervisor in the public schools.

Miss Goray was one of the assistant supervisors dropped from the payroll two years ago in the adoption of the school economy program. Mayor Carriere declared that if the economy was justified at that time, then her reinstatement at the present time could not be justified for there is just as great a need for economy now as there was two years ago.

When it was apparent that Dr. Goray had gathered to his support a majority of the committee, Mayor Carriere served warning on them in the following words:

"If you want to disregard the financial situation of our city and are determined to pile expenses upon the taxpayers regardless of the tax rate, then I serve warning on you that for every expense you so pile up I will look for corresponding amount from your appropriation, and you must remember that while my budget can be reduced it cannot be added to."

"This subject is not one of major importance, and I am not very greatly concerned over what our children are missing because this position is vacant. Our musical instruction at the present time is adequate and our children are not suffering."

* * *

Reviews

(R. L. Huntzinger, Inc., New York)

Announcing several interesting settings of two-part songs for school choruses. The first is an arrangement of Give a Man a Horse He Can Ride, by Geoffrey O'Hara, for two-part boys' voices. The range is easy and the arrangement has been made by the composer.

Deep-Water Song, by Mary Helen Brown, has also received the same treatment and will be valuable material for supervisors who are looking for easy two-part work.

Biard and the Squirrel and A Cabin on the Bayou, three-part songs for soprano, alto and baritone, by Mary Helen Brown.

Ride Out on the Wings of Song (words by Jessie Ward Haywood and music by William Berwald) may be secured by high schools as a four-part song for quartet, or a class of male voice, four parts for mixed voices, three part soprano and alto for women's voices.

How Can I Forget Thee, Russia? by Anna M. Kluchansky, four-part, song for quartet or chorus of mixed voices.

Creole Song, Ay, Ay, Ay, arranged by William Stickles, four parts, for quartet or chorus of mixed voices.

Awakening, a two-part song for a chorus of women's voices, by Florence Turner-Maley.

An Old Love, by Alfonso Esparza Oteo, a three-part song for trio or chorus of women's voices.

The Wind's in the South, a three-part song for trio or chorus of women's voices, by John Prindle Scott.

The Fields o' Ballyclare, a three-part song for trio or chorus of women's voices, by Florence Turner-Maley.

All of these are well-arranged and worth while.

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Dorothy Helmlrich Appears in Poland

Poland has lost its heart to Dorothy Helmlrich, popular Australian lieder singer. Her first visit there was crowned with unusual success. Entirely unknown in that part of the world, her fine artistry was recognized at once, and not only the public but also the press welcomed her warmly.

The following quotations from the Gazeta Warsawzka, the Kurjer Paranny, La Messager Polonais and others, are a few of the many fine tributes that were paid to her:

"The concert given last evening in the Academy of Music was highly interesting,



DOROTHY HELMLRICH
(left) with Rosa Spier, snapped in Warsaw while on her way to rehearsal.

and what is more, of great musical value. Miss Dorothy Helmlrich possesses a beautiful mezzo-soprano voice of a rich sonorousness and well schooled. The scale of dynamic expression of the voice is large but so is the ability of the artist in musical expressiveness. Miss Helmlrich has above all a great force of dramatic expression."

"Miss Dorothy Helmlrich gave us a beautiful, rich program last night. She has a beautiful mezzo-soprano voice and in a long program of lieder proved the fullness of her musicality, artistic taste and technic. The purity of style and subtlety of the phrase betray an artist who comes from a milieu of high musical culture."

"Last Monday we heard for the first time in Warsaw a singer of very high standard. Miss Dorothy Helmlrich is an Australian and a compatriot of Melba, one of the great singers of the latter half of last century, but Miss Helmlrich's art is altogether different. The voice is clear and luminous, the quality is velvet and the colour very warm, and at the same time it is technically excellent: of a remarkable suppleness, which permits the artist to present each melody with its particular expression. She has, in addition, a very fine intelligence, and we can only emphasize the high qualities of this singer. The whole of the long program was interpreted in an exquisite manner, but we do not hesitate to say that the lieder of Schubert to us were the more charming, and were in one word 'perfect.' We hope when Miss Helmlrich returns she will give us an evening of Schubert, Schumann and Brahms—and we hope it will be soon."

"A very warm greeting was given to Miss Dorothy Helmlrich last evening. She possesses a beautiful and powerful mezzo-soprano voice of great compass, excellently trained. These precious qualities were evident at once in the first song of Purcell. Her interpretations have first class artistic value and come from a serious musical talent and a very subtle musical construction. The program was interesting and proved the artist's high culture."

Easton Symphony in Third Concert

The Easton Symphony Orchestra under the direction of Earle Laros, at its third concert of the present season seemed to show more genuine improvement and more of the desired professionalism than previously displayed, with the result that it aroused from the audience the greatest enthusiasm that has ever prevailed at these concerts.

The program consisted of the Egmont overture; the Bach-Albert prelude, chorale and fugue; the Haydn symphony in G major, No. 13, and the Liszt Preludes. The soloist was Ethel Fox, who sang the Jewel Song from Faust with exquisite beauty of tone and color effects. She also thoroughly pleased in a group of songs by Mozart, Hahn, Bantock and La Forge, with piano accompaniment.

The manner in which Mr. Laros led his men through the intricacies of the various numbers was an indication of the progress he is making with the orchestra. The Bach fugue was especially effective, the nuances and dynamics being clearly marked, while the Liszt preludes were given a highly dramatic reading. Many critics from other cities who were in attendance expressed themselves as greatly impressed with the work of the Easton Symphony Orchestra and its conductor.

Edith Harcum Has Successful Season

Edith Harcum, concert pianist and head of the Harcum School in Bryn Mawr, Pa., has been having a very successful season.

Among her recent engagements were recitals in Uniontown, Pa.; Bristol, Conn.; Asbury Park, N. J., and Greenville, Pa. Her program, which included an interesting group of modern pieces, delighted her audiences and won the approval of critics. Among the pleasing comments following her appearances were "pianist of exceptional ability," "an outstanding concert pianist of the day," and "a brilliant performer with a delightful charm who played with musical understanding and pleasing accuracy."

Cheslock Active as Composer, Teacher and Violinist

Louis Cheslock was born at London, England. At an early age he came to America and now is a citizen and a resident of Baltimore, Md. He studied music at the Peabody Conservatory of Music in that city, from which school he was graduated, and with which, since 1917, he has been associated as instructor of violin and of harmony.

He also plays first violin with the Baltimore Symphony Orchestra and has appeared a number of times on its programs as composer and as guest conductor. As violinist and as lecturer, he also has made frequent appearances before the public.

Mr. Cheslock's works embrace practically all instruments and forms. Many of his compositions for orchestra, piano, violin and violoncello have been awarded prizes in national competitions. Representative orchestras and artists have performed his music in leading cities of the United States. Also, several of his symphonic works as well as numerous smaller pieces have been broadcast over the radio by well-known artists and orchestras.

Of Mr. Cheslock's ability as a composer, the Baltimore American said: "Mr. Cheslock writes fluently and knowingly. He is a modern in mode of expression, but he is not self-conscious about it. He doesn't use whole-tone chords merely because they are whole-tone chords. Nor does he avoid them for the same reason, and he is far enough from being radical in musical thought to escape the umbrage of the ultra-conservatives, which shows rare good balance in this day of flying to the extreme of mental gymnastics in the arts." More specifically speaking, the Baltimore Sun said of Mr. Cheslock's Symphonic



Photo by Cecilia Norfolk Erickson

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Prelude, following its performance with the Baltimore Symphony Orchestra, that the work, modern in harmony, is a tone poem that has much of the poetic and fantastic in it; the Evening Sun declared that many passages suggest not only originality, but felicity of ideas, and the News found the work "fresh and buoyant and generously sprinkled with genius."

As a teacher, credit also is reflected on Mr. Cheslock through the success attained by his pupils. One of these, Sylvia Angel, was awarded a \$300 violin in contest recently. Others are winning names for themselves as members of the Baltimore Symphony Orchestra, as teachers, recitalists and radio artists.

Schelling-Merson Recital in Washington

The lecture-recital of an all-Liszt program, recently given by Julia E. Schelling and Miksa Merson in the Italian Garden of The Mayflower, Washington, D. C., was a social as well as artistic success. The beautiful hall was filled to capacity. Miss Schelling, in her three sketches, entitled Love, Death, Immortality, gave an artistic and vivid picture of the life of Liszt, of the romances of his early life, his tremendous success as a pianist and composer, and of his devotion to Richard Wagner.

Mr. Merson, a graduate of the Liszt Conservatory at Budapest, and who won and held the Liszt Prize for six years, is a pianist of rare talent. His rendering of a most difficult program was splendid, his technic was faultless, and at times he reached the realm of the sublime.

Juilliard Scholarship Winners Achieve Success

Two years ago the Juilliard School of Music awarded nine young singers scholarships to study abroad. Of these, four availed themselves of the opportunity to study in Germany and five decided to mould their careers in this country. The tremendous strides that all of them have made in this short time give added proof that there is always a demand and a field for public performances for outstanding talent.

Harold Kravitz used his scholarship to coach in Berlin. Within a short time he was engaged to sing important roles with the Berlin State Opera Company and is now scheduled to sing the role of Hagen in the Ring Cycle at the Wagner Festival in Bayreuth this summer.

Nora Fauchald decided to use her scholarship in further study at the opera school of the Hochschule in Berlin, and during her year's stay in Europe gave several successful recitals. Returning to this country, she gave a recital at Town Hall on January 27, receiving unusually cordial praise from the press.

A young American singer, Araxie Hagopian, who elected to study in Dresden, is now singing important roles with the Dusseldorf Opera Company in Germany, and Marie Edelle, another successful contestant, is studying in Berlin and gaining experience by singing in one of the smaller opera companies.

Shortly after winning scholarships, Pearl Besuner and Grace Divine were accepted by the Metropolitan Opera Company and during the past two years have been heard in important roles with the company. Hilda Burke was offered an engagement with the Chicago Civic Opera Company and decided to forego her trip to Europe. Her success in every role in which she has appeared has been one of the features of the company's performances.

Dudley Marwick, who also preferred to remain in this country, sang important roles with the German Grand Opera Company on its tour of the United States last season and was offered a reengagement for this year. He appeared recently in the production of Phoebe and Pan given by the Society of Friends of Music. Chauncey Parsons, who stayed here to continue his studies with William S. Brady, is justifying his faith in the future of the radio as a career for serious artists, for he already is one of the well-known featured artists over the air.

Senior Students of Master Institute in Recital

An interesting concert at the Master Institute of Roerich Museum was given by senior students on February 20. The following pupils participated: Muriel Clinton, Marjorie Ellman, Blair Hawes, Bernice Feltenstein, Sylvia Kangresser, Nettie Berg, Selma Cashman, Irma Kess, Erika Kirsten, Margaret Carlfates, Lillian Cannel, Louisa Curcio, Ethel Leitman, Malcolm Coney, Isabel Gordon, Frieda Lazaris, Christos Vrionides, Stuart Moore, Julius Manney, Mrs. Truman Fassett and Hinde Barnett. They presented compositions by Schubert, Liszt, Beethoven, Schumann, Chopin, Rubinstein, Brahms, Debussy, Weckerlin, Bruch, Balakireff and Godowsky.

All the students showed fine musicianship and notable progress in their work. Of special interest was the interpretation of Chopin's Polonaise C sharp minor, by Malcolm Coney, talented blind scholarship student. Stuart Moore, scholarship student in cello and composition, played his new cello sonata, accompanied at the piano by Bernard Wagenaar. Very characteristic rhythms and interesting tonal effects were prominent in the first movement of this work. Also on the program was a trio in D major played by Ethel Leitman, piano; Hinde Barnett, violin, and Stuart Moore, cello, all students of the chamber music department.

The students are pupils of David Barnett, Ethel Prince Thompson, Max Drittler, Esther Lichtmann, Maurice Lichtmann and Sina Lichtmann, piano; Percy Such, cello; Bernard Wagenaar and Hubert Linscott, composition.

Witmark's New Orchestra Catalogue

A classified and descriptive catalogue of the Witmark Philharmonic Photoplay Series for Orchestra has just been issued. The work is indebted to Arthur A. Penn for the descriptions and storiettes adaptable for program notes, and to Frank Patterson, author of Practical Instrumentation, for descriptions of the orchestrations. This collection of orchestra music is intended for schools and for radio as well as for photoplay. The music selected from Witmark's very large list of orchestra publications for this particular purpose is all of it of genuine interest and musical value. It comes in all sorts of grades, from the simplest to the most difficult, although there has been no intention on the part of the composers or the orchestrators to make any of the music simple or difficult, as the case may be. Each composer and

orchestrator simply let his fancy carry him where it would, with the result that sometimes the music is in the shape of a simple melody or light dance rhythm, sometimes a dashing, fiery allegro. All of the music is colorful, thanks to the skill of the orchestrators. School superintendents and others will be delighted with this new catalogue.

Farnam Back From Tour

Lynnwood Farnam has resumed his duties at the Church of the Holy Communion, New York, and his teaching at the Curtis Institute of Music, Philadelphia, following a recent trip to the Pacific Coast, including New Brunswick, N. J.; Northampton, Mass.; Sherbrooke, Westmount and Toronto, Canada; Lincoln, Neb.; Seattle, Wash.; Portland, Salem and Eugene, Ore.; San Francisco and Los Angeles, Cal.; Youngstown and Oberlin, Ohio, and Hartford, Conn.

At Westmount, Mr. Farnam's recital constituted the opening of a new organ, and his Toronto recital was played at the Royal York Hotel, where afterward a reception was held, followed by a short private recital played "with most of the best organists in Toronto leaning over the rail to watch him" (Augustus Bridle in the Toronto Star). Joseph MacQueen, writing in the Portland Oregonian, asserts: "Mr. Farnam, organist, deserves the title 'great,'" while Mr. Ussher in the Los Angeles Express said: "From Handel, Couperin or Bach to Franck, Mr. Farnam moved with that intuitiveness that comes from the inner sureness of genius, and which is of an eloquence that speaks from within."

March 9 Mr. Farnam appeared at the concert of the Society of the Friends of Music, New York City, in the performance of Bach's St. John Passion; he will appear again on March 30, playing organ solos by the old English masters Alwood, Redford, Byrd and Purcell. March 20 at St. Thomas' Church, New York, Mr. Farnam gives the annual recital in the series of the Bach Cantata Club, and on April 6 he resumes his series, Bach and His Forerunners, at the Church of the Holy Communion. He will play at Emmanuel Church, Boston, May 8.

Miquelle Soloist With Orchestra

When Georges Miquelle, first cellist of the Detroit Symphony, appeared as soloist with that organization recently, the Detroit News commented, in part:

"The soloist was no bigwig from afar, but one of Detroit's very own—Georges Miquelle, first cellist of the orchestra. Mr. Miquelle usually makes an appearance in solo sometime during the year and there is invariably rejoicing over it, for he is a splendid artist, firm and faithful as a section-leader, and usually a purveyor of the voice of song in his solo right. He never made a more soulful appearance in Detroit than Sunday afternoon. Dealing with a work which is almost pure melody from start to finish, he accomplished a never faltering cantabile that caressed every measure of the lovely music. Where he was not hymning the very god of melody himself, he was displaying a breathtaking dexterity on the finger-board, so he must be credited with a notable performance in every particular. The composition was d'Albert's concerto for cello and orchestra in C major, op. 20."

A Wells-Szanto Success

June Wells and Gizi Szanto appeared recently as soloists with the Detroit Symphony Orchestra, playing the Liszt Concerto Pathétique for two pianos. They were so well received that the no-encore rule was suspended and two extra numbers given. "Together they attack a single musical idea with complete unity," said the Detroit News. "There is no perceptible cleavage between them, and they have worked out a joint artistic personality in which they are equal participants." The critic for the Detroit Times wrote in part as follows: "Their balance of volume and their regard for tempo trick the ear into imagining but a single solo instrument, despite the evidence of the eyes." The Detroit Free Press asserted: "The clear, fine-cut artistry of the soloists made it at once apparent that they have before them a long period of admirable concert and orchestral appearances."

Kosloff Ballet at Venetian Ball

Alexis Kosloff and his celebrated ballet were featured at the Venetian Ball on February 14 at Miami Beach, Fla., under the auspices of the Committee of One Hundred. This ball is the outstanding event of the winter season and was attended by leading members of the social set. Over 1500 guests were present, all attired in costumes of the doge's court. As one of the biggest social events ever held in the South, the Venetian Ball, and the Kosloff Ballet, received nation-wide publicity. Mr. Kosloff and his group of dancers won the admiration and praise of the audience and the press, and will undoubtedly make many more trips to the south during future winter seasons. Under the management of Mollie Croucher, of New York, the Ballet was engaged by Dorothy Bird Wade, southern representative of the Kosloff group.

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Berlin's Verdi Revival Hit of Season

(Continued from page 5)

Orchestra, Marguerite Melville-Lisziewska, Cincinnati pianist, was heard for the second time here. She gave a vigorous performance of Saint-Saëns' G minor concerto in a perfectly finished manner and won an immediate and complete success.

Robert Denzler, the young conductor of the Berlin Municipal Opera, recently conducted his second symphony concert of the season with the skill, musicianship and authority we have come to expect from him. Two Honegger works figured on his program, *Rugby*, which was thus heard here for the first time, and the *Pastorale d'Été*. Idalis Awig, a soprano with a clear, beautiful voice contributed songs by Berlioz and an aria by d'Indy. Adi Bernard, a cultivated pianist, played Beethoven's G major concerto.

ANTONIA BRICO CONDUCTS

Antonia Brico, from California, harbors the ambition of becoming an orchestral conductor, and she has taken no small pains to realize her aim. Her study has borne fruit, for no less a musical personage than Karl Muck has taken an active interest in her; and in Bayreuth, as well as at the Municipal Opera, Miss Brico served her apprenticeship as coach and accompanist, finally becoming a pupil of Professor Rüfer in his conducting class at the Berlin High School for Music. She has now given a concert with the Philharmonic Orchestra which aroused considerable interest and the enthusiasm of a large audience.

Miss Brico made her strongest impression with a spirited and musicianly rendering of Dvorák's melodious, though rarely heard, second symphony. Also the intricacies of the Schumann concerto, well played by Valeska Burgstaller, were easily overcome, although the first number of the program, a Handel concerto-grosso, showed a certain lack of freedom. At the close of the concert there was a storm of applause that reminded one of the great events of the season.

TELMANYI VIOLINIST-CONDUCTOR

Emil Telmanyi, the excellent Hungarian violinist residing in Copenhagen, has for years been active—and successful—in the two-fold capacity of violinist and conductor. He recently displayed both activities at once, when he visited Berlin with his own Copenhagen Chamber Orchestra. A Handel concerto-grosso and violin concertos by Bach and Mozart were performed in a finished manner, and with a complete understanding of their respective styles.

The rest of the program was devoted to a new Danish composition, a chamber concerto for violin solo, strings and horns, by Jørgen Bentzon. An apparent desire to write something that at all costs should sound modern has led the composer into barren regions of sound where his listeners are not very prone to follow him. Bentzon showed more natural melodic invention and healthy humor in some chamber music that was performed at the Baden-Baden festival two years ago. Telmanyi's thoroughly enjoyable violin playing was not in the least hampered by the fact that he conducted his own accompaniments with great skill.

Edith Lorand, a violinist of rank and exceptional charm who has also added conducting to her accomplishments, gave a program of dance music, accompanied by a chamber

orchestra, which she cleverly conducted while playing. Dances by Rameau, Gretry, Gossec, Mozart, Beethoven, Himmel, Wolfe, Grieg, Granados, Bartók, Lanner and Strauss made up her popular program. She is a favorite in Berlin, and again fully satisfied the high expectations of her numerous public, scoring an extraordinary success.

GIESEKING PLAYS A PROGRAM OF NOVELTIES

Astounding versatility and virtuosity marked Walter Giesecking's playing of an entire program of new piano compositions for the International Society for Contemporary Music. The first half of the concert comprised some rather dry variations on a Bach chorale by Hermann Reutter of Stuttgart; a four-part fantasy, *Sursum Corda* (an effective piece of writing which follows in the footsteps of Liszt) by Richard Wintzner, a member of the older generation of Berlin musicians, and the *Reiterburleske* by Fidelio Finke, of Prague, a work which was written in 1918 and has already lost much of its hold.

The second half of the program was more important. It included Karol Rathaus' third sonata (op. 20), a work which is uneven in value but which here and there rises to heights of unusual power and effectiveness, especially when it is performed by an artist of Giesecking's qualities. Another interesting work was Ernst Toch's sonata (op. 47), which could more appropriately be called a sonatina, and which might even be called a masterpiece of modern writing, if its three movements were not made so similar by the intentional exclusion of broad melodic stretches and pianistic figuration in the older manner.

Another piano work was Erwin Schulhoff's *Partita*, a suite of modern dances, well written for the instrument. While it is rather light music, it is certainly one of the best of those pieces that owe their existence to the jazz fad—already superseded.

KAMINSKI SUCCEEDS PFITZNER

The master classes of composition at the Berlin Academy of Arts have, up to now, been directed by Arnold Schönberg, Hans Pfitzner, and George Schumann. Pfitzner, however, has given up this Berlin post and Heinrich Kaminski, the Munich composer, has been chosen to take his place. At the same time the musical section of the Berlin Academy of Arts has appointed three new composer-members, namely Heinz Tiessen, of Berlin; Alban Berg, of Vienna; and Joseph Haas, of Munich.

HUGO LEICHTENTRITT

Loth Compositions Published by Schirmer

L. Leslie Loth, pianist, composer and teacher, has had about fifty of his piano solos published by G. Schirmer, Inc. He also has between fifteen and twenty piano duets published by the same concern. Mr. Loth's educational works include Special Exercises for Developing Independence of the Fingers, Preparatory Exercises for the Study of Double Sixths, and Preparatory Exercises for the Study of Double Thirds, all of which are published in the Schirmer Scholastic Series.

ing. The melodies sometimes have the quality of a folk song, but always developed and extended so that triteness is avoided. Particularly does the composer use the familiar little French cadence that gives the music an intimate, domestic character as nothing else could—very nice, attractive songs that should make many friends.

(Universal-Edition, Vienna)

Spielmannslied, Song of the Wandering Knight, by Michael Gnessin, op. 34, arranged for violin by Joseph Szigeti.—In parenthesis under the title one reads: "Dem Andenken Süsskind von Trimberg, des jüdischen Minnesängers aus dem 13. Jahrhundert," which means, being translated: "In memory of Süsskind von Trimberg, Jewish minnesänger of the thirteenth century." The arranger has written his transcription in the key of D, which requires that the G string be tuned down a half-tone to F sharp. This note is used as a sustained bass over which moving passages are written in a manner that is very effective. The melody is simple and attractive and has a peculiar rhythm that is interesting and elusive.

(Carl Fischer, Inc., New York)

La Joie de Vivre, a set of compositions for piano, by Wilbur R. Chonowith.—There are five pieces in the set, the one at hand being entitled as above. It is a sort of impromptu, written in popular style in part, and in a more complex and difficult idiom in other parts. These later parts are the most effective; that is, the chromatic introduction and one of the inner pages. It is effective music written by a composer of evident talent.

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EXPRESSIONS

Carl Dorr Presents the Situation Confronting the Piano Business in a New Light—Two Advertisements Illustrating the Trend of Piano Merchandising Methods

Musicians will be somewhat interested in the communications that are herewith printed. They may not really arrive at conclusions as to just what it all means.

The present writer confesses that he is a detective-story addict. He reads them and has read them for years. The various publications devoted to detective stories and Wild West yarns are a relief. Anyone suffering from insomnia can get relief by turning on a bed light and reading at night one of those interesting publications.

This may seemly be far from a discussion of music and pianos, yet there are sometimes similes that apply to other things and also to what pertains directly toward music and pianos, and especially those who make music and those who sell pianos.

In one of the detective magazines with a title that is interesting and known as "Detective Classics," there appears a story in the April issue titled "Meet the Tiger." In that story there is reprinted the following comment:

"He was quite tame," said Patricia. "In fact, I thought he was awfully nice. But he would keep on talking about the terrifying things that he thought were going to happen. He said people were trying to murder him."

"Dementia persecutoria," opined Algy. "What?"

The girl shook her head.

"He was as sane as anyone I've ever met."

"Extensio cruris paranoidia," suggested Algy sagely.

"What on earth that?" she asked.

"An irresistible desire to kid the public."

Patricia frowned.

A Letter From Boston

Now let us apply this to what follows. The musician may read and become bewildered and wonder whether he is being "kidded" or not. The piano dealer and the piano salesman will understand probably what is related. We will start the controversy with the following screed from Boston, Mass., which has for so many years posed as the art and literary center of these great United States, but which, seemingly, is trailing in some respects, but may catch up in the future.

Boston, Mass.

My dear Mr. Geppert:

The enclosed may not be good for some piano men but it is true facts as I have seen them in many states.

The piano dealers are "licking themselves." Repossessions are in the tide and could be saved with music education.

As soon as we show people how simple music is and not ask them to sit in a hard seat for forty-seven minutes listening to the Ninth Symphony of Beethoven and then preaching the advancement of music, just so long will the piano business be unthought of.

I like Ludwig's music better than most men but I am like the Italian who was asked if he liked "Filet Sole" and he thought he would rather have something to "filla de bell."

It would be nice if, in the earlier pages of each issue of the MUSICAL COURIER you would invite attention to Piano Section.

Kind regards.

CARL DORR.

Straight Talk

The enclosure from the Boston piano man referred to in the above letter is rather long, but as it is straight "piano talk" it will be of interest to those who sell pianos and at the same time the references to this important question of teaching people to play the piano will appeal to the musicians. It is hoped that this emanation from Boston will help in the plea that is made in the article as to selling pianos, how to sell them, and the question of the value of giving instructions to the people en masse:

That More Pianos May Be Sold

The task before the piano trades is not, "bring the piano back" as has been suggested by trade papers and thoughtless members of the trade. The piano is more in demand now than ever before. What MUST be done,

is to develop the human desire through natural EXPRESSION—singing and playing. It is work for the educationally minded.

Has not the piano manufacturer and dealer been paying vast sums of money annually into national organizations for the purpose of advancing sales of pianos and in return have they not seen DECREASE in piano sales and a big INCREASE in small goods? Just which one of these two kinds of manufacturer pays the largest sum in this manner, I cannot say but I can say that I know of many, many piano sales lost because some member of the family had to play in the school orchestra and needed money for a Cornet or Drum and that little sum put the piano "out of the home mind" even though Bill never became a performer in the school orchestra. Could you talk PIANO to the parents of Bill when the cornet did not qualify a member of the family? Yes, school orchestras create demand for "A" piano but what is the action; a shopping tour looking for a piano of good make at the cheapest possible figure—that is all the Board of Education can afford. They do not buy books with pages "pasted in" but a piano is not so important.

The directing heads of national promotional organizations are too commercially minded—they see and act commercial and "commerce and art" will never mix—never has and never will. Piano dealers know the difficulty in closing a sale that the "music teacher brought in" or that the "professional" introduced and also the result of "delivering a piano thoroughly tuned, to the theater for the Artiste." Red ink manufacturers are the ones to profit in such transactions. Any excess service a dealer has should be directed in channels that make for DIRECT sales and not indirect losses.

Merchants' organizations are valuable only when they attend to that part of business that makes for SALES and that they understand in detail. How can the piano trade attend to education when they know nothing about it. Music education is a business separate and apart from all other kinds of business and learning. Further, music education is not merely teaching—it is a combination of everything of an influential nature that proves the value of music and especially music in the home. There are many men in the piano business "good at figures" but how many of them use that "goodness" to close their books? Few. The wise men send for Mr. C.P.A. and the matter is off their minds. This then, leads us to realize that Mr. Piano Dealer needs a Mr. M.E. to get sales so the other master can hold his job. A warning, in red, however is given. Mr. Piano Man whatever you do, never hire a musician as an educator. Bad salesmen TALK themselves out of sales—Musicians, good or bad, PLAY themselves out of sales. Get a music educator—a He-man.

It is suggested that every town appoint a music educator. One who has a bona fide studio, knows what good teaching is, what music can do, how it can be "dove-tailed" and work without any "ax grinding contest" such as getting the dealer to spend money foolishly for advertising that is "money wasted." We are not living in an age of "high cost of living," we are living in an age of "high cost of DOING business"—the landlord goes to Florida and the piano dealer—well, some go to church.

There is a music educator in every town. If not, it will please me to let dealers know the music educator in their town. In some 3,000 towns I have met equally as many music educators. This M.E. should make every dealer a weekly charge to carry on the work. No advice should be offered by the M.E. as to what is the best piano, but it might be advisable to advise when a trashy instrument has been offered. The duties of this M.E. should be to aid dealers in affording their customers with proper instruction at a reasonable price; every musical advantage should be grasped to bring about the human desire through doing. And then the work is begun. Fakers, money-grabbers and unscrupulous music masters are NOT music educators. Pianos will not be sold where high cultured musicianship is exploited. The piano is for natural expression and not to cultivate "freaks." Just as soon as the piano is in the "educational groove" then the national organizations will function on a 95% investment basis, but as long as we try selling pianos because some "big" man or woman might have said, "Ain't Music Grand?" and try to get someone to part with \$500 on the strength of such a "high advertising idea," just so long will the piano be a thing that the public is afraid of. On the other hand, teach the Irishman to play "Believe Me If All Those Endearing Young Charms," or Antonio to play "Santa Lucia" even if only with one finger, and you can feel sure of selling a piano.

The M.E. can go into the home and prove to the family that Dad saves money on that \$1 "fiddle" lesson if someone at home can play with him; the player can be suggested. If Mother sings and no piano in the house? Of course there are plenty of arguments ringing

in the air—but with a PIANO that would be impossible because of the contentment piano music brings. Music educators who can make the very groundwork of music a pleasure and fun for friends, foes or families are needed.

The piano wareroom should be the Musical Headquarters of the community. Any information desired should be furnished as part of the dealer's service. The necessary information can be had through the M.E., either by telephone or mail. The closer we keep our customers to the "home fires"—the warerooms—after they buy as well as before they buy, the better will the people enjoy the purchase. It should be the duty of the piano dealer to afford their patrons the highest type of instruction at the lowest possible cost. Free instruction is ruinous, untruthful and insincerely accepted regardless from what angle it is taken. The M.E. can give good instruction through group piano or group singing for around \$3.00 a month and the dealer can afford to pay that for good sales.

The dealer, through the M.E., should keep abreast of all the musical activities. Instead of spending money in newspapers with vague ads, he should put it in music education for all his patrons. Decent help brings decent people looking for it. The dealer must always remember, "Some people are too good to be great, while others are too great to be good."

The most important fundamental of the piano store man is to advertise what he will actually do. If a piano can be bought on terms of \$2.00 a month, he should make it plainly understood how much cash with signing of lease is necessary to create a \$2 monthly installment. Hundreds of sales have been lost by this "nigger in the wood-pile" practice and houses supposed to be leaders resort to this plan of unfairness. People often decide, after running about and hearing untruths about this house and that house, that their homes does not need a piano because they are afraid they will BUY a piano rather than invest in one.

The radio is creating the desire to express naturally and now is the time to take advantage of this influence, but it must be education of direct benefit and not advertising \$2 a month; Free Lessons; or "A Furnished Room with every Player" (rolls, bench, cabinet, lamp and delivery free). Imagine a piano business on the "cash and carry" basis.

CARL DORR.

Real Building

During these days of efforts toward arriving at a resurrection of what so many have termed the demise of the piano, it is refreshing to find that piano men themselves, like unto the Boston gentleman, are striving for ways and means to bring about the distributing of pianos. How to do this is one thing; how not to sell pianos is another. Generally speaking, it can be said that the lax attention that the average piano dealer pays to efforts toward maintaining the life of the piano is lost.

Let one study and consider what the Boston man says, and let us turn to the other side of the question, the appeal to the public on what we might term grounds that can be likened unto the education of the people. The Boston gentleman has covered the ground as far as that is concerned in a way that piano men will recognize, for he utilizes the piano vocabulary and "talks piano" as piano men generally talk it. There are, however, many in the piano trade that appeal to the public on a basis of high publicity.

A Droop Advertisement

Let us turn to an advertisement clipped from the Washington, D. C., Star and written by that musician-dealer, E. F. Droop. Here is an example of what might be termed clean piano advertising. It occupied a three column wide, almost half a column deep of the Washington paper, was beautifully displayed. Space does not allow of a reproduction showing this display, but the text herewith follows:

Established 1857

"The Richest Child Is Poor Without Musical Training."

The Piano

A BASIC NECESSITY IN THE WORLD OF MUSIC

As a musical instrument the piano is fundamental. Do you ever pause to think what the composers, singers, violinists, small orchestras and music halls, etc., would do without it? Likewise, do you realize what an important factor it is in home-life—in cultural and artistic development—more especially to those who yearn, through personal effort, to play and interpret the countless gems of purest melody and harmony which have flowed from the souls of the world's great masters of composition? It is only on the piano that this can be satisfactorily accomplished. Good music exerts an up-

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lifting and refining influence, no matter where or through what channels you hear it.

There should be a piano in every home, especially where there are children, and they should be given a chance to learn to play. This comes quickly through modern methods of teaching* and the accomplishment, once mastered, will yield undreamed-of measures of pleasure and happiness as they grow into young man and womanhood.

Our system of convenient "budget payments" makes ownership of a good piano easy. Visit our store—receive our proposition on new and used instruments.

New STEINWAY Uprights	\$875
New STEINWAY Grands	\$1,475
New VOSE & SONS Uprights	\$550
New VOSE & SONS Grands	\$825
New BRAMBACH Grands	\$575
New UPRIGHTS (other makes)	\$250 up
New GRANDS (other makes)	\$495

Every new piano sold here is fully covered by a guarantee. Bench included in price.

We probably have the largest and best selection of good used pianos in Washington. Purchase one NOW and we will take it back within one year and apply what you have paid on a new piano.

Priced from—\$50 to \$175.

E. F. DROOP & SONS CO., 1300 "GEE"

*Parents and teachers are cordially invited to attend a lecture by John M. Williams (the distinguished American pedagogue), at the Playhouse, tomorrow morning, 9:30 to 11:30 o'clock. Subject, "Modern Methods of Teaching and Rapid Acquisition of Ability to Play the Piano."

The Other Side

All will admit that this advertisement of the Droop house is of the highest order, but we turn to what an advertisement of this kind has to compete with in the following taken from the same paper and printed on the same day, February 23. It will indicate what a house like Droop has to contend with in the bringing of the people to the buying of a piano.

PIANOS

Address factory representative for interview concerning factory-to-you method of a high-grade piano in all models, including a famous reproducing grand. Four outstanding character features new to the piano industry make this output the best yet offered at 50% less than dealers' prices. Lowest terms. 30 days' free trial. 25 years' guarantee.

ADDRESS BOX 181-V
STAR OFFICE

Art and Commerce

All this is very interesting. It is what a newspaper man terms "good copy." What the present writer has to say upon the subject does not matter, for the story told in these reproductions is purely piano and the linking of the musician to the piano. The Boston man talks piano from the piano man's viewpoint. As the Boston man covers a great deal of territory in this country and gathers his information from the other side of the proposition as to the educational value of music lessons, the advertisement of the Washington house, as compared with that of the mail-order house, brings back the question as to whether the excerpt from the "Detective Classics" is not illustrative as to whether the piano is dead, or whether the piano men are striving to "kid" themselves, as the Boston gentleman intimates, or whether the selling of pianos is really a serious occupation.

The present writer twenty-five or more years ago wrote some articles as regards the combining of art and commerce. There were several pungent and rather caustic references made as to the idea of combining art and commerce, yet Dr. Julius Klein, in his talk on March 2nd over the radio, discussed art and commerce and gave wonderful illustrations of how art and commerce did combine, and the dependence of art upon commerce and commerce upon art was given in the usual interesting style of this wonderful man who is doing so much in the position he holds as Assistant Secretary of Commerce of the United States.

There certainly is a vast difference of opinion among piano men as to their attitude toward musicians. The days, however, of art slinking into the background and starving are over. As Dr. Klein illustrated, even as to women's shoes art plays a great part in the footwear of the women of today.

Musicians are good business men, as the present writer has often said. Anyone who has dealings with them, the successful musicians for instance, will find that a musician is just as keen in his efforts to sell what he has to offer in the way of teaching or

playing for the people on the concert stage, as is the piano man who has been successful in the selling of pianos.

In the illustration given, however, of the Droop advertisement and the little card that was printed in the same Washington paper on the same date, there is that presentation of what a house like Droop has to compete with. The competing advertisement is presumed to be that of a mail order house with a piano factory that reaches out and smothers a clean cut advertisement such as the Droop house. There is given in what the gentleman from Boston says and in what the musician-dealer in Washington says in the Droop advertisement, illustrations of the conflicting ideas that exist wherein the piano is the crux of the proposition.

WILLIAM GEPPERT.

A New Association Plan

According to reports Ohio dealers are giving some thought to a new form of trade organization, radically different from the existing association, and designed to be of greater utility to its membership. In this proposed organization, piano stores will join as units, pay substantial dues of \$75 or \$100 per year, and hold regular meetings at stated intervals three or four times a year. These meetings will be strictly business affairs, with no arrangements for entertainment or other distracting influences. At these gatherings will be discussed pertinent problems of the day. Discussions will be purely informal, and plans formulated therefrom will be acted upon by the organization as a unit. The beneficial activities now undertaken by the Ohio Association would be continued in a more intensified form and other forms of mutual protection and aid be devised.

¶ All of which sounds extremely interesting and likely to prove of benefit if carried out. The urge behind this is easy to fathom. The case of the association idea is in rather a bad way, despite all efforts to keep interest alive in it. So far, the national association and the various state bodies have not been able to attain real cohesion among their memberships. The sporadic enthusiasm of convention-time is invariably followed by an attitude of watchful waiting on the part of the membership for the delegated authorities to work miracles in behalf of the trade. Naturally, not much can be accomplished, since the association itself is merely the spokesman for the trade, and depends for its force upon the prestige and influence of the membership. The association, generally speaking, is a tool which is rusting through disuse and must continue to do so until the membership it comprises takes a lively interest and an active part in its doings.

The Georgia Retail Tax

The retail world seems to be buzzing right now over the discovery of an alleged movement for a general tax on retail sales, based upon a recently enacted statute in the state of Georgia. The Georgia law provides that: ¶ "Upon every person engaging or continuing within this State in the business of selling any tangible property whatsoever, real or personal, there is hereby levied and shall be collected a tax equivalent to two mills on the dollar of the gross receipts of the business; provided, however, that in the case of a wholesaler, jobber or broker, the tax shall be equal to one mill on the dollar of the gross receipts of the business . . . also . . . that in computing the amount of tax levied under the provisions of this act for any year there shall be deducted from the values or from the gross receipts of the business, as the case may be, an exemption of \$30,000 of the amount of such values or gross receipts . . ." ¶ The law also provides by regulation that "A taxpayer will be permitted to deduct but one exemption of \$30,000, regardless of the number of businesses he may conduct. A chain of stores is one business and but one exemption is permitted for the entire chain. When a manufacturer conducts a manufacturing business and also operates a retail store or chain of stores, all owned by the same person or corporation, but one exemption will be allowed for the entire business."

¶ This measure is apparently aimed at the chain stores, which in the natural course of things will have to pay a bigger tax per store than the independent organization. It is ascribed in part to the general ill feeling against chain stores that they do not now help in community enterprises as do the

locally owned and locally operated independent merchants. There are some, however, who see a deeper significance in this, as a measure which penalizes the efficiently operated store as against the smaller inefficient store, due to the exemption clause which permits the small operator to escape scot-free. Present reports indicate that the law is not favorably regarded in Georgia. Fewer stores come under the taxable provisions than were at first estimated. It is also regarded as inevitable that the present negligible percentage will be considerably enlarged, with perhaps a larger exemption permitted. ¶ There are other disagreeable and annoying factors, particularly the provisions dealing with instalment sales where the ruling is as follows: "A taxpayer must include for taxation all sales upon credit as well as for cash. The act defines every closed transaction as a sale and permits no deduction on account of losses. A taxpayer selling personal property upon the instalment plan and retaining title thereto until all deferred payments have been made, may make his return on the cash-received basis, including therein all sums received in the way of rent or hire."

¶ The chief danger, as the opponents of this measure see it is that other states, watching the operation of this law, and seeing in it a chance for increased state revenue, will enact similar measures, and thus make a national issue of what is at present a Georgia state law.

The B. B. B. Report

The New York City Better Business Bureau has just issued a sixty-four page pamphlet entitled "Facts—then Action," which is a report of the efforts made by that organization for the past five years "to build fair trade and to safeguard public confidence in business." Through the courtesy of that organization, the MUSICAL COURIER is able to print the following section, taken from that pamphlet and dealing with the piano business. It reads as follows:

"The greatest single evil that existed in the piano business five years ago, and it still exists but in a much less serious way, was 'bait' advertising and 'switching' in selling. The practice was rank fraud but shrewdly veiled by subtle execution.

"The chief 'bait' used was the player piano, at from \$225 to about \$325. The advertisers offered to supply 'free' a floor lamp, piano bench, player rolls and cabinet. It was customary to claim a value for these low priced instruments of from \$500 to \$700 or more.

"When the prospective purchaser, having relied upon the advertising, entered the store, he found the advertised player piano was, so to speak, 'nailed to the wall.' It was demonstrated but was damned with faint praise or blatantly 'knocked' and every effort made to divert buying interest to other players at much higher prices on which larger profits were made. These other instruments always sounded better because the 'bait' was usually left out of tune or otherwise fixed to make a poor showing. The salesman made sure that the comparison was to the sharp disadvantage of the advertised instrument. If this selling effort failed, then perhaps a sale was made of the advertised piano and a down-payment accepted. Renewed efforts would be made by another salesman usually posing as the 'manager' who would endeavor to break the first contract by every trick and persuasive means known to the art of 'sell and switch.'

"Few reputable firms countenanced this practice but a certain class of salesmen adhered to it in one form or another, even in honest stores.

"After working to reduce this practice where it appeared to linger among legitimate stores, the Bureau assembled its facts about one chief company. This firm used advertising space liberally and operated three stores in Greater New York and other stores in about ten principal cities. These facts, nationwide in their significance, were turned over to the National Better Business Bureau which, in September, 1927, published an eight-page illustrated bulletin on the subject concern. This bulletin was given wide distribution. It was followed during November of that year by a prosecution of the company on the charge of false advertising. The prosecution was brought by the Detroit Better Business Bureau. The result was a conviction with maximum fine. In the trial of the case an executive of the New York Bureau testified, placing in evidence the eight-page bulletin.

"Continuing its specific investigations, the Bureau in New York used publicity with good effect, particularly in May, 1928, when it exposed the practices of a so-called manufacturers' exchange which claimed to sell, 'direct from factory,' player pianos and grand pianos having a 'regular value' tremen-

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dously in excess of the low prices featured. One advertisement offered player pianos at \$95, "regular \$650." But all that shoppers could find at the price were two very old instruments in bad physical and musical condition. The company's selling conduct improved after the exposé.

In another instance, where low-priced pianos were advertised without revealing that they were second-hand instruments, the Bureau's facts were discussed with the advertiser in the office of the District Attorney. The firm's misrepresentative practice ceased, along with other practices including the misuse of famous piano names.

"Early in the merchandise work among piano companies, one large store announced in a full page advertisement that it had entirely reorganized and revamped the piano department of its business, which had been subject to some of the common abuses with which a part of the trade was then afflicted. In a confidential statement it said that the Bureau was responsible in substantial degree for the step that had been taken.

"Among other large and important companies, the Bureau also moved to obtain improved practices when necessary. These instances occurred during special sales to dispose of surplus stocks. The principal error was the failure to state that instruments offered at bargain prices were actually used and not new instruments. It was also sometimes found that pianos listed in special sale advertisements could not always be seen in the stores. In other instances pianos were tagged with fictitious regular, or former, prices. These lapses from sound performance were, in due course, removed by the presentation of facts to the head of each company involved. Information was furnished in detail as to the methods revealed by the Bureau's shopping investigations. Expressed appreciation from the president of one large company resulted, when facts submitted aided him in some necessary housecleaning.

"As in other fields of business, pianos have been advertised in classified columns of newspapers by dealers posing as private persons, and such activities have been checked."

This report, which is admirable in many respects, is nevertheless open to misinterpretation by those who are not in complete possession of the facts. This seems especially so when it is considered that the pamphlet in which the foregoing was printed is intended for more or less popular circulation. It does not stress sufficiently the fact that these reprehensible sales methods were employed by comparatively few houses, and of these most were small. In the natural course of events their efforts attracted much more publicity than the quiet and well ordered routine of the legitimate dealers.

The Bureau's report is also not as clear as it might be as to the practice of "switching." The process of trying to sell the prospect a more expensive piano than the one he originally intended or thought of buying is absolutely a part of legitimate salesmanship. It is naturally to the salesman's advantage to make as large a sale as possible both from the standpoint of store profit and his own commission. It is to a gross distortion of this recognized procedure to which this report has reference.

There is only one valid reason for reprinting this material at this time, and that is to impress upon piano dealers generally the mistakes of the past. Incalculable harm was done the piano business during the "bait" days, especially as to the player piano, and this was one reason why they had comparatively little difficulty in supplanting it. There is no place in the piano business of the present and future for practices of this nature.

STIEFF PIANOS
America's Finest Instruments Since 1842
CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The Art of Advertising as It Is Misused in Radio Announcements—The Newspaper Example—Some Pertinent Considerations for Radio Advertisers

The Rambler was as much interested in the article on radio which appeared in this department two weeks ago as those who read it with him. There were presented many phases of conditions surrounding the radio, especially through its broadcasting, that reflected much that Lee DeForest, the inventor, presented several weeks ago.

In The Cincinnati Enquirer of March 2 there appeared an article that held in line with what the editor of this department said in his "Expressions" that indicates the rising protests against the abuse of the broadcasters as to their advertising methods. The Enquirer writer says:

Air advertising is not improving. Any listener can, of course, bear witness to that.

Nearly a year has gone by since the Radio Manufacturers' Association, in more or less solemn conclave assembled, passed righteous resolutions hinting that excessive sponsor mentions might be curbed. Two months have been torn off the calendar since Dr. Lee DeForest became a voice crying in the wilderness. And still the nightly bombardment of sales patter goes on; not simply in the same old way, but with increasing violence.

To be sure, only the trusting souls expected anything else. As long as sponsors labor under the naive delusion that listeners listen, with bated breath, to everything that issues from their loudspeakers, the evils of broadcast advertising will persist. However, there is one recent development that is at least significant and may even prove an unintended help, namely, the fanatic zeal now being injected into sponsor blurbs by many announcers.

Six months or a year ago the better announcers read the stuff ground out for them in a way that revealed genuine personal reactions to it. Some were merely bored. Others were apologetic. Still others were impassively mechanical. Only a few recited their lines with the fervor of a "high-pressure" salesman.

But in the past two or three months there has been an obvious and seemingly general shift to the latter style. Announcers who once "spoke their pieces" with boredom, apology or impassivity now thunder action copy at listeners with a zealous intensity which often smacks not a little of desperation.

It is possible, of course, that this abrupt conversion is sincere. Even book agents have been known to be "sold" on their wares, and the first principle of salesmanship is that the salesman himself must be "sold." Nevertheless, the suspicion lingers that the kindling devotion of announcers to the cause of the sponsors has been "inspired."

The art of advertising rightly has reached a high plane,

but it seems as though the radio is not keeping pace with the precepts that are laid down in the preparing of copy for advertising in the daily papers. No one stops to read a long dissertation in space advertising in a newspaper, and

Perhaps, too, this injection of pep will "make'm listen, and like it." But, on the other hand, perhaps it will not. If our experience at the receiving end of the not always gentle art of salesmanship means anything, "high pressuring" loses many more prospects than it gains, and when that holds for personal contacts it must still more for broadcast patter. In other words, the attempt to cram action copy into listener's ears is likely to make the air medium even less effective than it is when properly used.

Therein may lie the ultimate hope for the long-suffering or case-hardened listener who looks to broadcasting first of all for entertainment. At any rate, whenever a note of desperation creeps into sales patter far-reaching conclusions not to the advantage of the seller can be drawn, and there is no doubt that desperation now colors the fervor of many announcers while doing sponsor bally-hoo.

Talk vs. Entertainment

If the listeners-in who are so loudly protesting with loud ballyhoo talks against the inroads on the sanctity of the homes would observe some of the courtesies of our civilization, they would refrain from the insistent overflowing yells that invade the quietness of a small room in the home. The advertising talks, however, are being prolonged although it seems the advertisers themselves, through the medium of the radio, should realize that the effectiveness of such publicity is ruined by long talks. When an advertiser appropriates enough money to pay for fifteen or twenty minutes over the radio and absorbs 50 per cent of that time in long talks about the products that are being advertised, the value of such presentation is lowered 50 per cent.

The aim of utilizing the radio in advertising talks is to create name value, leaving the arguments to the sales people in contact with the people. Let the name sink in and this can be done, as is illustrated in the Collier hour, for instance, or in the "Real Folks" hour. The Collier name is introduced in the hour devoted to that publication on Sunday evenings to the bringing in of the name of Collier's Weekly in a way that is not offensive. The same can be said as regards the vaseline of the "Real Folks" hour.

Those who are paying out big sums of money for radio advertising should study the evil of long talks. It is not necessary for a salesman to enter into a long talk in the sale of goods. The salesman should be ready and so experienced in what he is selling, should show his own confidence in the ability to answer questions of the purchaser, and let the purchaser do the talking that will bring the salesman to a realization of what the prospective purchaser really desires. Let the radio create name value.

It will be remembered that in the Baldwin hour one-half hour where the slogan "At the Baldwin" was made so generally known, there was no long effusion as to the Baldwin piano, but the Baldwin was brought in incidentally in a way that was not offensive and allowed the program of the half hour to be devoted to music of the highest character and by the greatest of artists. That is an interesting phase in publicity.

The Art of Advertising

The art of advertising rightly has reached a high plane, but it seems as though the radio is not keeping pace with the precepts that are laid down in the preparing of copy for advertising in the daily papers. No one stops to read a long dissertation in space advertising in a newspaper, and

F. RADLE PIANO

(Established 1850)

For eighty years holding to TRUE TONE

As a basis of production
by the same family

• • •

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

Where to Buy

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawaisic, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO PLATES

AMERICAN PIANO PLATE COMPANY, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamois, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

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yet the radio costs a great deal more than the space in the daily newspapers.

Another thing the broadcasters should realize is that without the daily papers the radio would be of little value. Yet practically every daily newspaper devotes space of much value, and this, of course, to the benefit of the readers, but it is the basis for the popularity of the radio. One cannot be on one side of the room and walk over to the radio and turn off those loud talkers about the value of this or that which is being advertised. Even the short talk that is presented in "Amos 'n' Andy" could be cut in half, for a repetition of the same talk night after night to those who want to hear what Amos and Andy are doing is listened to with protest. The name of the tooth-paste would be sufficient with two or three lines advertising thereof.

If one turns to "Real Folks," the vaseline that is advertised is only mentioned two or three times, but it is introduced in such a manner that it is not offensive, and one admires the art that is utilized in the introduction of the word vaseline in the way that gives it greater value than if the announcer indulged in a long, loud talk.

Censorship Needed

It would seem that the broadcasters themselves would lay before their customers the value of suppressing the long talks that militates against the value of that method of publicity. Newspapers can censor the advertising that goes into their columns, and many of them do. This should certainly be taken up by the broadcasters themselves, while those that are utilizing time on the radio can be brought to conform with what would be best for those who are the patrons of the radio, even though the patrons pay nothing for it. Probably that is one reason why there are no more protests, because many radio fans are somewhat backward in expressing criticism against that abuse, while thousands of letters are sent in approving this or that program, which is the main strength of argument utilized by the broadcasters.

There should be some efforts made to bring about a readjustment that will give pleasure to the listeners-in. However, the broadcasters, seemingly, are following the same path of least resistance as that assumed by theatrical managers. Comforts for the people who sit in front of the curtain are seemingly not taken into consideration. Narrow seats crowded so close together, one back of the other, that it is almost impossible to get to a seat off the aisle. The theatrical managers will probably say that if the people in the seats would stand up, then the inner seats would be easy of access and exit. No one has seemingly made an effort to teach people, and especially women, that this is one of the reasons why the seats swing back.

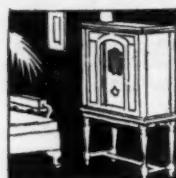
However, all things adjust themselves either to success or failure. The broadcasters must make some effort to suppress long ballyhoos that should not be permitted any more than if a salesman who should enter the home and begin talking and yelling as do the loud-mouthed announcers when their voice enters a small room.



A Curious Specimen of Advertising of the Genus "What Is It?" as Culled From a Daily Newspaper

While The Rambler is on the question of publicity, the methods that are employed by radio dealers are sometimes

at fault. Here is an example of what can be done by one who evidently has the ability to buy space in a daily paper:



Bill—"Turn off that radio
and let's sing some of the
new songs!"

Jack—"Can't, we have no
piano, and we can't sing
with a radio!"

Bill—"S'too bad!"

D. TATTERSDILL Broadway at Walnut

Piano or Radio?

Is this advertisement for the piano or the radio? It does not seem to be working to the advantage of either. There are some who will question the ability to sing with a radio. The Rambler himself has heard along late in the evening, after an early visit of the bootlegger, Sweet Adeline attempted, at about one or two o'clock in the morning, with disastrous results as to the song itself and the smothering of the radio, just as the piano is smothered. If there is any reader of this advertisement has any opinions to offer as regards its value as a selling agent, The Rambler would be very glad indeed to print any screed that is not libelous that may be offered.



Fraudulent Operations in the Automobile Business—Rarity of Such Instances in the Piano Business

The Associated Press on March 1 sent out a news story from Los Angeles describing how a man had been arrested in New York on a charge of obtaining loans totaling \$42,000 from sixteen motor finance companies on one automobile, the which financing was brought about in five months. This story told how instigators for finance companies said they found that sixteen times the man arrested had changed the motor numbers of his expensive sedan, between last August and December, and sixteen times obtained loans by presenting forged certificates of ownership.

Pianos, like automobiles, are traced through serial numbers, but no one has ever brought about any conflicts with finance companies through the changing of the serial number on a piano and obtaining anything like \$42,000. There was one instance, however, where a piano house that now has passed away made out six sets of papers on a high grade piano that had been sold for cash, and discounted the lot in different banks. This was accomplished through the making of three contracts backed by three sets of instalment notes. It was a long time before this fraudulent operation was dis-

covered and just who the loss fell on eventually The Rambler does not recall.

From time to time some dishonest dealer is found who has duplicated instalment papers, and while this happens occasionally, it is not because the piano business itself is rotten in this direction, for the percentage of dishonest men in the piano business is smaller probably than in other lines.

The Rambler is not making an effort to throw aspersions on the piano trade, but simply to indicate that while occasionally there are dishonest men found in the piano business, there is a dearth of such instances, and no other line of commerce presents more honest men as to percentage than those engaged in the selling of pianos.

The Problem of the Trade-In—Automobile vs. Piano—A Remarkable Similarity of Fundamental Merchandising Mistakes

The automobile dealers are having a hard time of it in their trade-ins. There is no question but that the trade-in in the automobile field is just as irritating as it is or was in the piano field. Dealers are so anxious to sell that they seem to feel it is a question of the amount of business that is done instead of the quality.

There is little difference in the methods employed as to the trade-in situation. Automobile dealers are guilty of many senseless transactions wherein the trade-in is overvalued and the market is glutted with the trade-ins. It would be impossible for the automobile people to have a fire, such as the piano men had at Atlantic City many years ago, but the piano men were actuated in a bonfire of pianos to get rid of the old square instruments. It made a good bonfire, but the automobile man can not have a bonfire unless they utilize enough gasoline to melt the metal. There will be some genius, probably, some day that will utilize the waste in the old automobiles, but some automobile makers, like some piano makers, build such good machines and pianos that they never wear out. One has but to go out into the country and look at the automobiles as they speed by on our beautiful cement roads of today and see machines that look as though they were on the road to over the hill to the poor house, but it would be found that these good machines that last so long never travel to the poor house but seem to be making the rounds of trade-ins from one end of the country to another.

The old cry of replacements that has been talked about in the piano business has no outlet to create replacements as does the automobile. Pianos can not be changed in the way that automobiles are, and, of course, pianos that are built to last forever never create a replacement in the homes of the people. If we glance back and recall the kind of pianos that were put out by the thousands in what we termed the commercial grade, there is a thought that it would be interesting to trace many of these pianos to find what became of them. We do not hear any talks about those pianos being taken in trade, and therefore there can not be another bonfire to take care of the old player pianos and useless upright pianos that were sold below the even figure.

The surprising part of it is that those who manufactured and sold those cheap pianos never heard of them after they are paid for. During the agony of collecting the monthly instalments there were many complaints, but after the last instalment is paid, the piano, seemingly, is forgotten, not only by the manufacturer, but by the dealer and also the home purchaser. When we find that second hand pianos can be bought today for \$15, \$20, \$25 or \$35, and this in lots, there is, seemingly, put into the hands of those who sell pianos a strong argument against high valuations.

"The World's Finest Instrument"

Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

Noted for Purity of Tone and Artistic Case Designs

CURTIS DISTRIBUTING CORP.

Samuel L. Curtis, President
Wholesale Warehouse
New York City

S. L. CURTIS, INC.

Retail Warerooms
117 W. 57th St.
New York City

The
Baldwin
Piano

Its Supreme Tone Heard in
Millions of American Homes

STEINWAY

*The Instrument of
the Immortals*

New York

Hamburg

London

KNABE

Established 1837

MASON & HAMLIN

Established 1854

CHICKERING

Established 1823

AEOLIAN COMPANY

The leader in all that has to do with the advancement of music. Manufacturers of the Duo-Art, Orchestrel, Pianola, Pipe Organs and Duo-Art Pipe Organs, Weber, Steck and Wheelock Pianos, Music Rolls of the highest artistic character. Also in combination with Steinway & Sons, the Steinway Duo-Art.

WURLITZER

Pianos

Unsurpassed as to Tone, Quality,
Art Case Designs and Prices

U. S. A.

WING & SON
Manufacturers of the
WING PIANO

A musical instrument manufactured in the musical center of America for sixty-one years

Factory and Offices
NINTH AVE., HUDSON AND 13TH STREETS
NEW YORK

The Finest Piano Action in the World
WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

THE STEINERT
Pianoforte

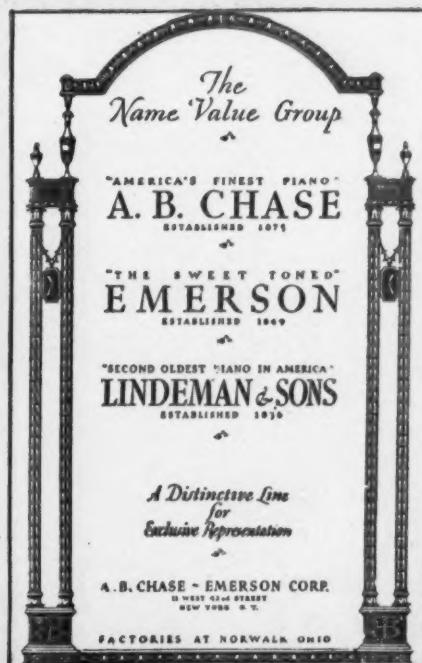
The Exclusive Piano

M. STEINERT & SONS
Steinert Hall, 162 Boylston St.
BOSTON, MASS.

**THE COMSTOCK
CHENEY and CO.**
IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys
Piano Forte Ivory for the Trade



MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City



Jo-an Cottage—The home of Mr. and Mrs. Joseph Sheedy. Mrs. Sheedy (Ann Bertner) is President of The Oscar Seagle Association, Inc. Mr. Sheedy is President of the U. S. Lines.

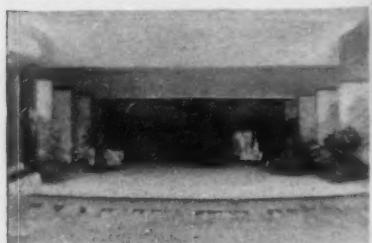


The Studio—a converted barn that has stood on this site for more than a hundred years.



Winkum, Blinkum & Nod—Three of the cottages occupied by girl students.

Stage of Open Air Theatre, where excerpts from operas and other entertainments are given.



Proscenium of Open Air Theatre, with Seagle and Schroon Lakes in background.



The Studio—this auditorium has recently been nearly doubled in size to make room for increased attendance at Vespers, concerts and social gatherings.



Cote d'Or—the home of Mr. and Mrs. G. Leonard Gold. Pauline D. Gold is Assistant to Mr. Seagle and Accompanist for his professional appearances.

Home of The Seagles and headquarters of The Colony.

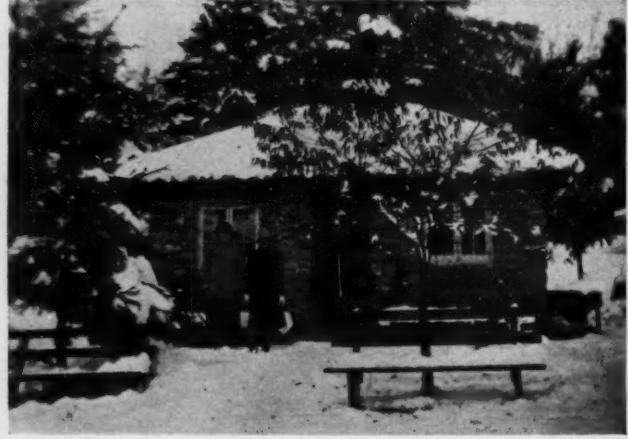


The Farm House—headquarters of Camp Olowan, the camp for junior girls under the direction of Mrs. Seagle's sister, Mrs. Thomas Selman.



The Seagle House—and Seagle Lake with Schroon Lake in the distance.

Tea House in which is located the barbecue kitchen and around which gather many enjoyable picnic parties.



THE OSCAR SEAGLE COLONY

The Oscar Seagle Colony is a unique development and nationally known institution located at Schroon Lake, N. Y., in the Adirondacks. Strange as it may seem, this attractive colony of musical art is a direct result of the outbreak of the World War. Up to August, 1914, Mr. Seagle had been singing in Europe and associated in teaching with Jean de Reszke in Paris. The war, of course, interrupted all artistic work throughout Europe, so in 1915 Mr. Seagle returned to his native America and established his Colony in the Adirondacks for summer work.

Each winter, following the close of the war, and during the lifetime of the maestro, Mr. Seagle, accompanied by a following of students, returned to France for what de Reszke affectionately called "the homecoming of the grandchildren." With the passing of Jean de Reszke, the winter school on the Riviera was closed. The summer school in the Adirondacks remains the direct and authorized continuation of the great maestro.

Mr. Seagle carries on his work during the winter at the Sherman Square Studios in New York City, going to the Adirondacks the first of June, where musicians from all over the United States gather for a summer of inspirational work.

